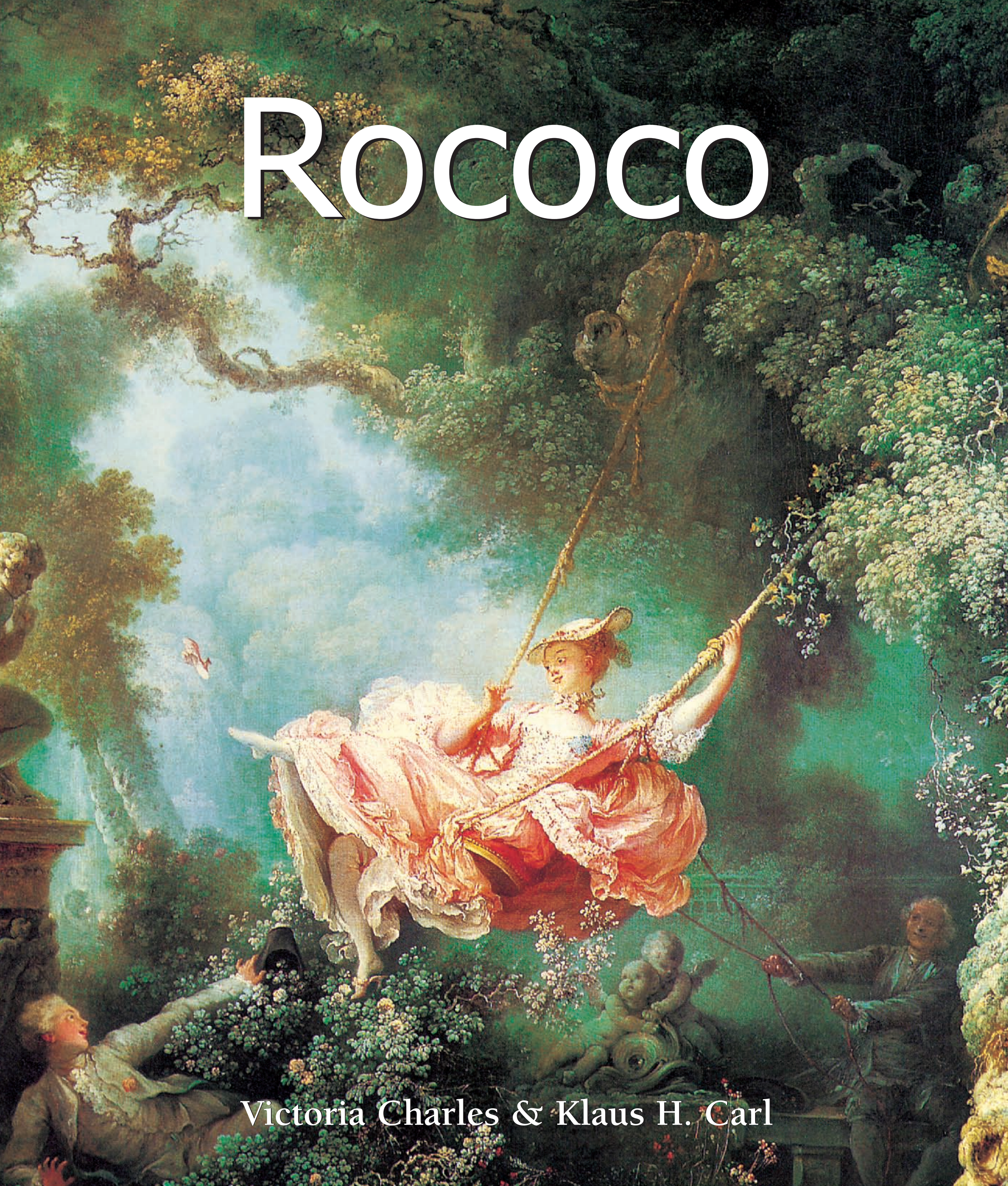

Rococo

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Victoria Charles and Klaus H. Carl

Rococo

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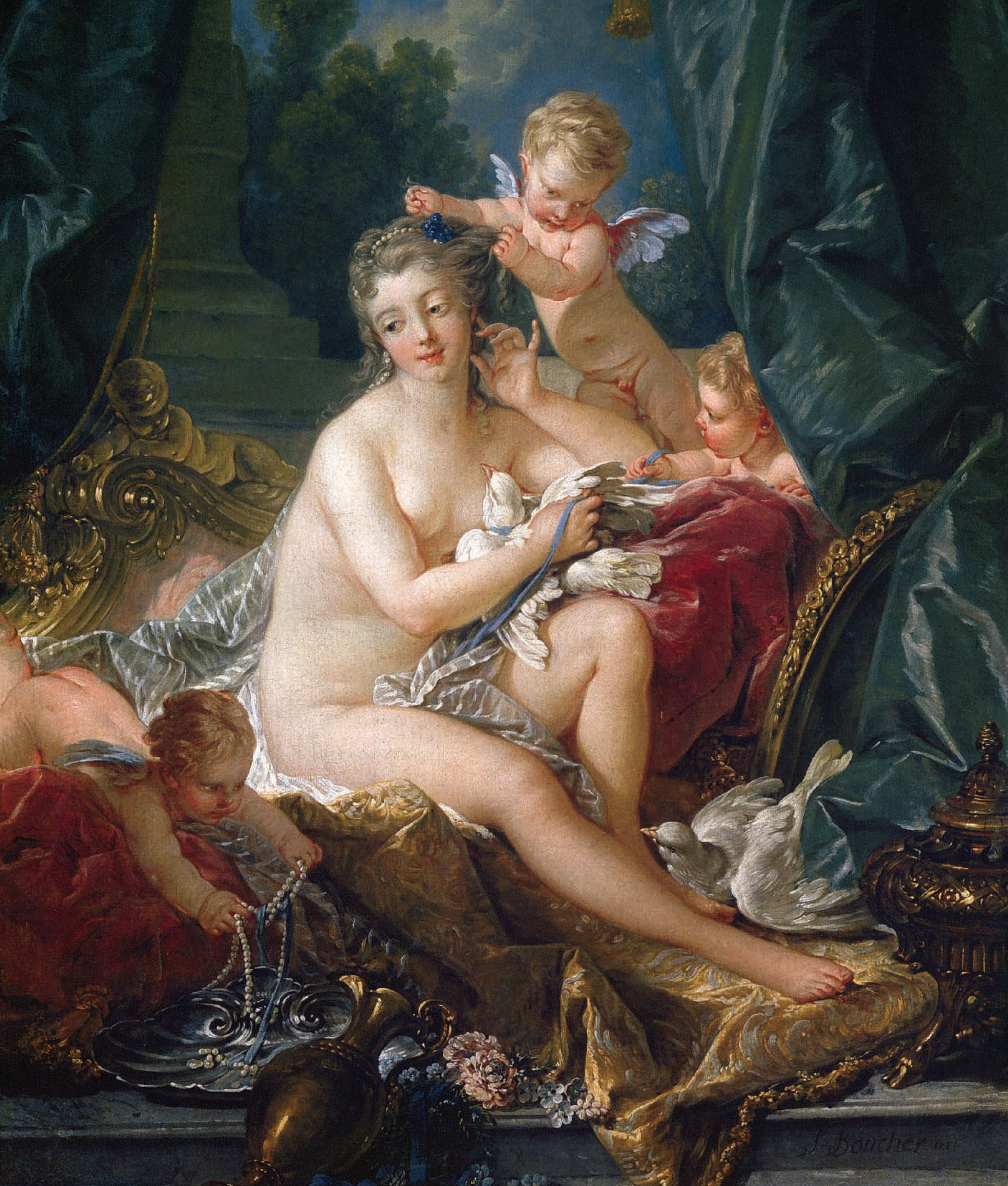
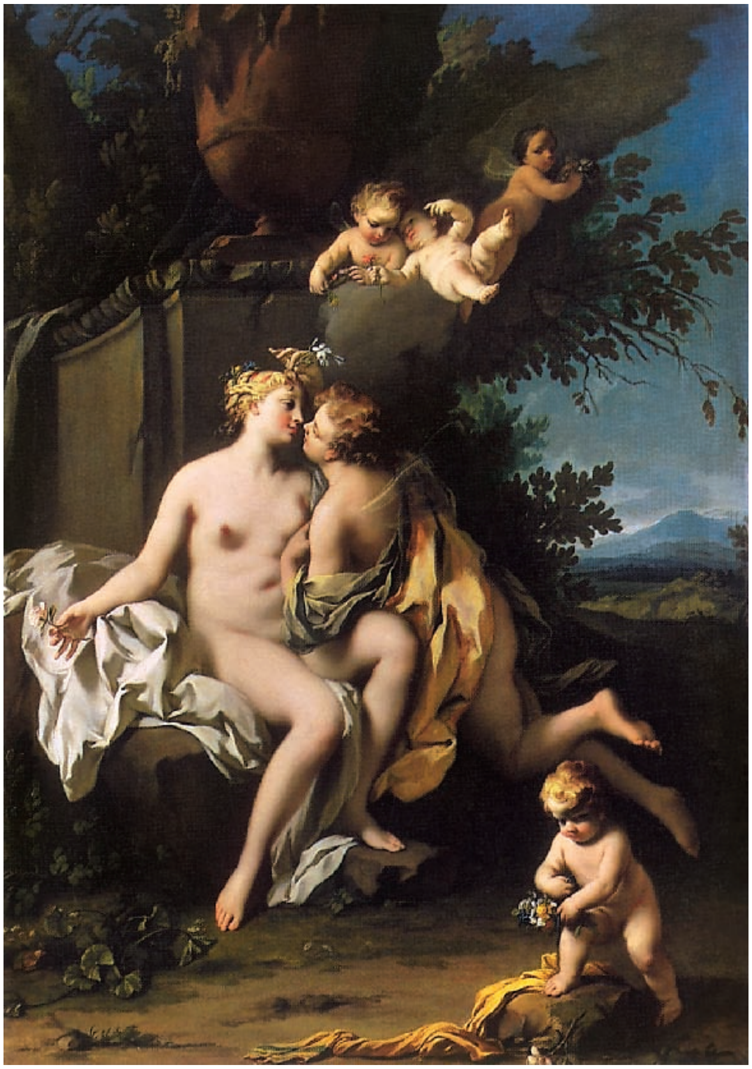

f. Boucher

Contemporary History

In the first quarter of the 18th century, in a barely noticeable transition, Baroque gave way to Rococo, also known as the late Baroque period. The unstoppable victory parade of the Age of Enlightenment, which began with the Reformation and the Renaissance, continued its unwavering march until the end of the 17th century in England, inching inexorably towards its climax, and throughout the 17th century formed the intellectual and cultural life of the entire 18th century. With this, the educated and prosperous bourgeoisie began to discuss works of art which had hitherto been largely left up to the nobility and the royal courts. If up until that point the clientele for architecture or paintings was drawn predominantly from the church and to a lesser extent from the nobility, and the artists were regarded rather as artisans organized into guilds, they now became individuals with independent professions. At the same time the artist was no longer obligated to create portraits or works based on mythology in accordance with never-changing, prescribed themes and commissions.

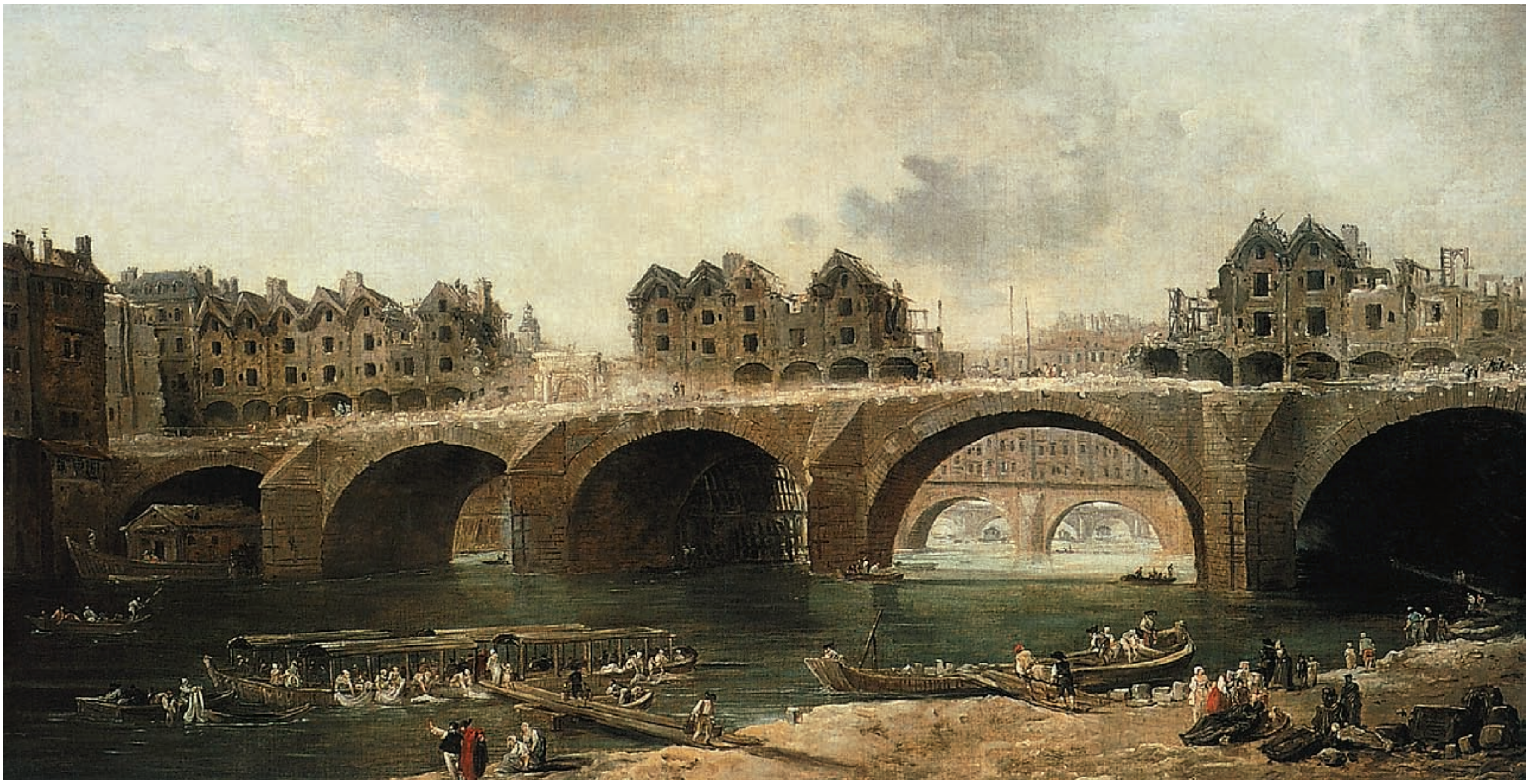
The most important instrument of the Enlightenment was prose, which was given a witty, inspirational, entertaining and universally comprehensible form in letters, pamphlets, treatises and historical works, since only these were able to reach the broad mass of the population. In France, between 1751 and 1775, the 29 volumes of the *Encyclopédie* were published jointly by Denis Diderot (1713-1784), Jean-Jacques Rousseau (1712-1778), Jean-Baptiste le Rond (1717-1783), who called himself d'Alembert, François Marie Arouet (1694-1778), and the self-styled Voltaire. This encyclopaedia encompassed not only the whole of human knowledge but also made available a collection of arguments against the fossilisation of learning.

Absolutism was the norm, in an era in which rulers possessed unbridled power over their territories and were able to govern



François Boucher, *The Toilet of Venus*, 1751.
Oil on canvas, 108.3 x 85.1 cm.
The Metropolitan Museum of Art, New York.

Jacopo Amigoni, *Flora and Zephyr*, 1748.
Oil on canvas, 213.4 x 147.3 cm.
The Metropolitan Museum of Art, New York.



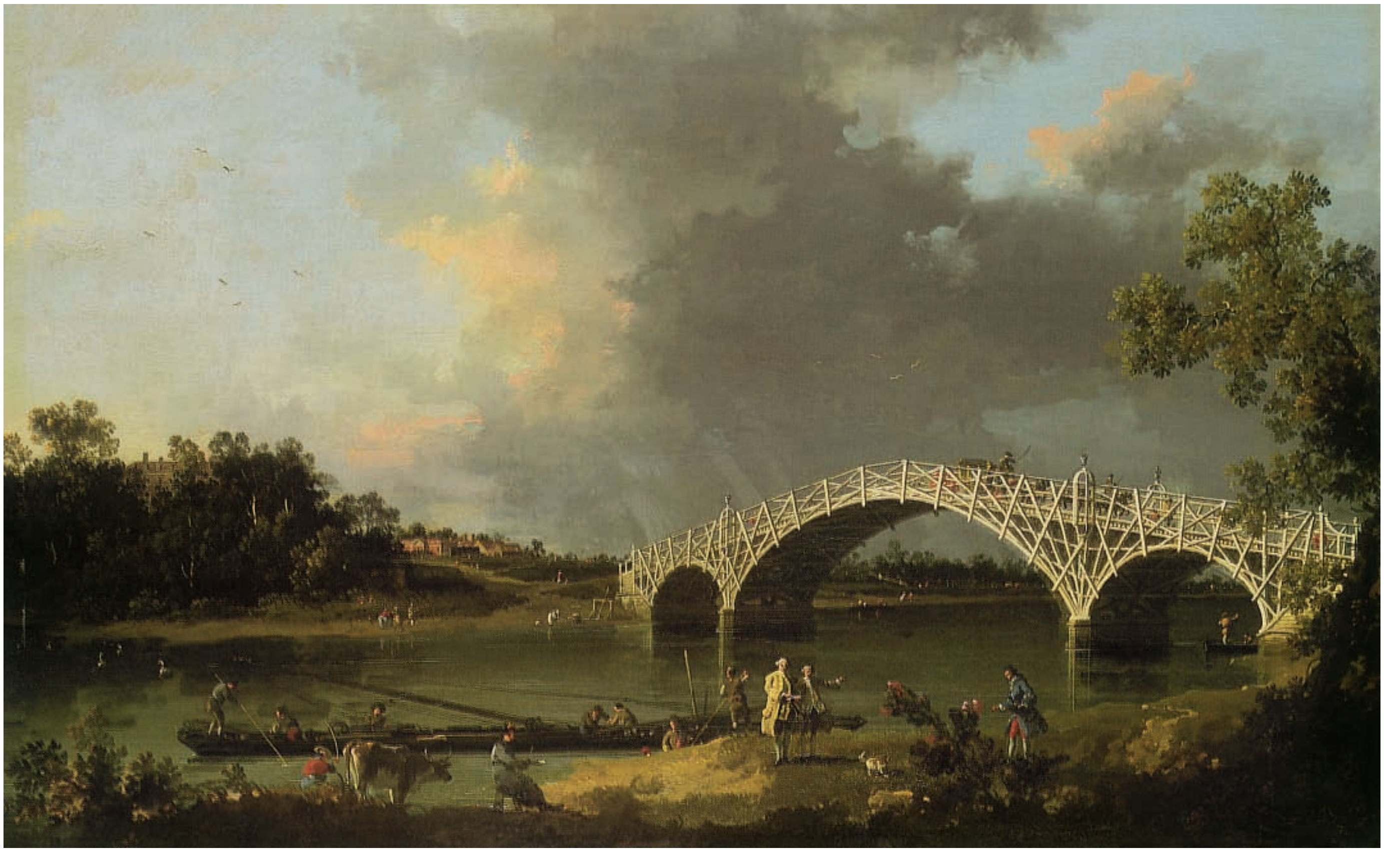
without any external controls or any obligation to their subjects. The instruments at their disposal were first and foremost the army, the Legislature with its officials bound by ties of unconditional obedience, the Church and finally the mercantile trading system. This era ended in France around the time of the death of Louis XIV (1715).

Wars

Other significant events during these absolutist years occurred in the first half of the restless 18th century, such as the victory over the Osmans (in 1717) of Prince Eugene of Savoy in the service of Austria. This victory inspired Carl Loewe (1796-1869) to compose the famous song “Prince Eugene, Noble Knight”. During the same year, the Hapsburg Maria Theresa (1717-1780) was born, later named the Archduchess and Queen of Hungary, in whose extensive collection of titles can also be found that of a Roman Empress. In Russia, Tsar Peter the Great (1672-1725) was still on the throne, and in the Italian state of Florence the Medicis continued to reign with Cosimo III (1642-1723). Between 1718 and 1729, and again from 1739 to 1748, England was fighting its wars against Spain, and the Russia-Austria alliance was again fighting the Turks in the 1730s. From 1740 to 1748, the War of the Austrian Succession raged with the First and Second Silesian Wars, in which European powers such as Bavaria, France, Prussia, the Netherlands and, of course, Austria partook.

Nor was the second half of this century significantly more peaceful. It began in 1756 with all the major powers in Europe

Hubert Robert, *Demolition of the Houses on the Pont Notre-Dame in 1786*, 1786.
Oil on canvas, 73 x 140 cm.
Musée du Louvre, Paris.



fighting the Seven Years War of Frederick II the Great of Prussia (1712-1786) who, with the two Schleswig Wars, had already brought his country to the edge of ruin against Austria's Empress Maria Theresa. Those then involved were in fact intensively preoccupied on three other continents with their colonial wars, but in 1754 faced a war against each other; it was not until 1756 that they concluded a non-aggression pact.

The last quarter of the 18th century finally came to an end with a few fairly short wars: the war of the Bavarian Succession in the years 1778-1779, the war between Russia and Sweden (1788-1790) and that between Russia and Poland in 1792 (the fifth conflict between these two nations), which did not directly concern Europe. Meanwhile on Russia's throne was Tsarina Catherine II, also called Catherine the Great (1729-1796), who established her country as a major power. The English and the French were still busy fighting each other, and the Native Americans had to come to terms with the Declaration of Independence and the founding of the United States of America. The century ended, after the French Revolution of 1789, with the Bombardment of Valmy (1792) and the Revolutionary Wars, which crossed with Napoleon I into the 19th century.

Music

The style and form of the music in France, which hitherto had been determined by Louis XIV (1638-1715), was in lively competition, especially in the operatic sphere, with Italian music; this reached its ultimate peak between 1752 and 1754 in the Buffonist conflict unleashed by Giovanni Battista Pergolesi

Canaletto (Antonio Canal),
A View of Walton Bridge, 1754.
Oil on canvas, 48.8 x 76.7 cm.
Dulwich Picture Gallery, London.

Andreas Schlüter, *Equestrian Statue of Prince Elector Frederick William the Great*, 1689-1703.
Bronze on stone base, height: 290 cm.
Schloss Charlottenburg, Berlin.

Étienne-Maurice Falconet, *Monument to Peter the Great,* also known as *The Bronze Horseman*, 1767-1778.
Bronze.
Senate Square, St. Petersburg.

(1720-1736) with his *La serva padrona.* Jean-Philippe Rameau (1683-1764) finally pitched into the dispute with his new harmonic theory *Treatise on Harmony Reduced to Its Natural Principles*, which propelled him to fame throughout Europe. In the ballrooms and on all festive occasions, the graceful minuet reigned supreme.

With his cantatas and oratorios, Germany's Georg Philipp Telemann (1681-1767), friend of Johann Sebastian Bach (1685-1750) and George Frederick Handel (1685-1759), was one of the great Baroque masters. In England, Handel was still writing predominantly Baroque music, and in Italy the music scene was dominated by Antonio Vivaldi (1678-1741) with his sonatas and violin concertos.

In these restless times in Germany, Johann Sebastian Bach, who was not properly recognised until almost 100 years later, was writing his incredibly comprehensive opus of concertos and chamber music. His sons, already part of the early classical movement, took the music on to symphonies and sonatas, one of the great masters of which was Ludwig van Beethoven, with his concertos, symphonies, sonatas, chamber music and orchestral works. He brought the slowly departing century to a close with his "Rage Over a Lost Penny". The other grand master was the genius Wolfgang Amadeus Mozart (1756-1791), who also created operas, concertos, symphonies, sonatas and orchestral works. The third in this group of grand masters was Mozart's friend and fellow Freemasons lodge member Joseph Haydn (1732-1809), who was regarded as the true inventor of the symphony and the string quartet, and who spent a large part of his life far removed from the music scene on the country estate of the Esterházy family.

Inventions

In the sphere of inventions introduced to accelerate productivity, the English were supremely outstanding. For example, two years after the end of the Seven Years War, the first working steam engine, later developed by James Watt (1736-1819), heralded the start of the age of mechanisation. The "Spinning Jenny", a spinning machine, was developed in 1764, probably by James Hargreaves (1720-1778), Henry Cavendish (1731-1810) and Joseph Priestly (1733-1804), all of whom were concerned with

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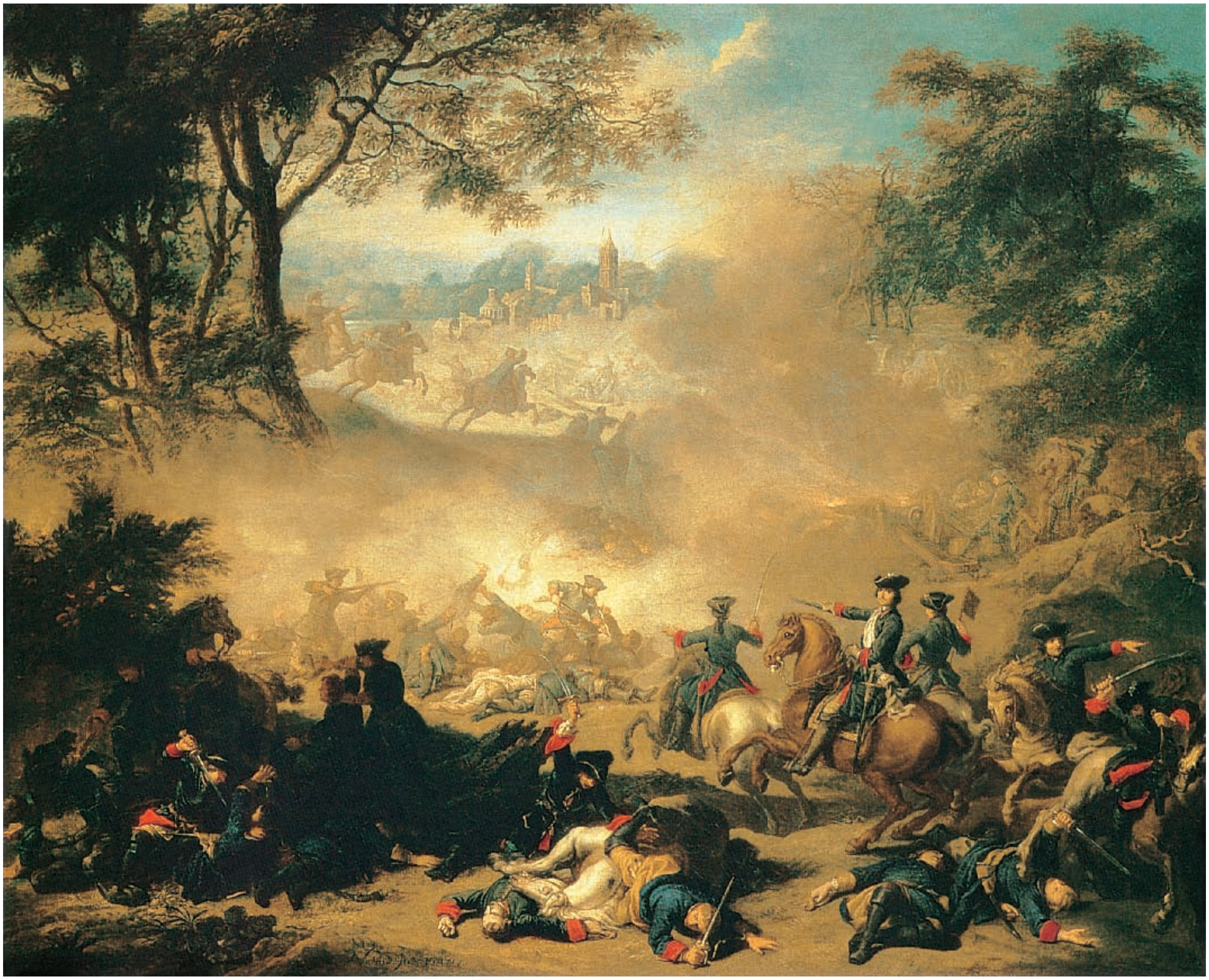
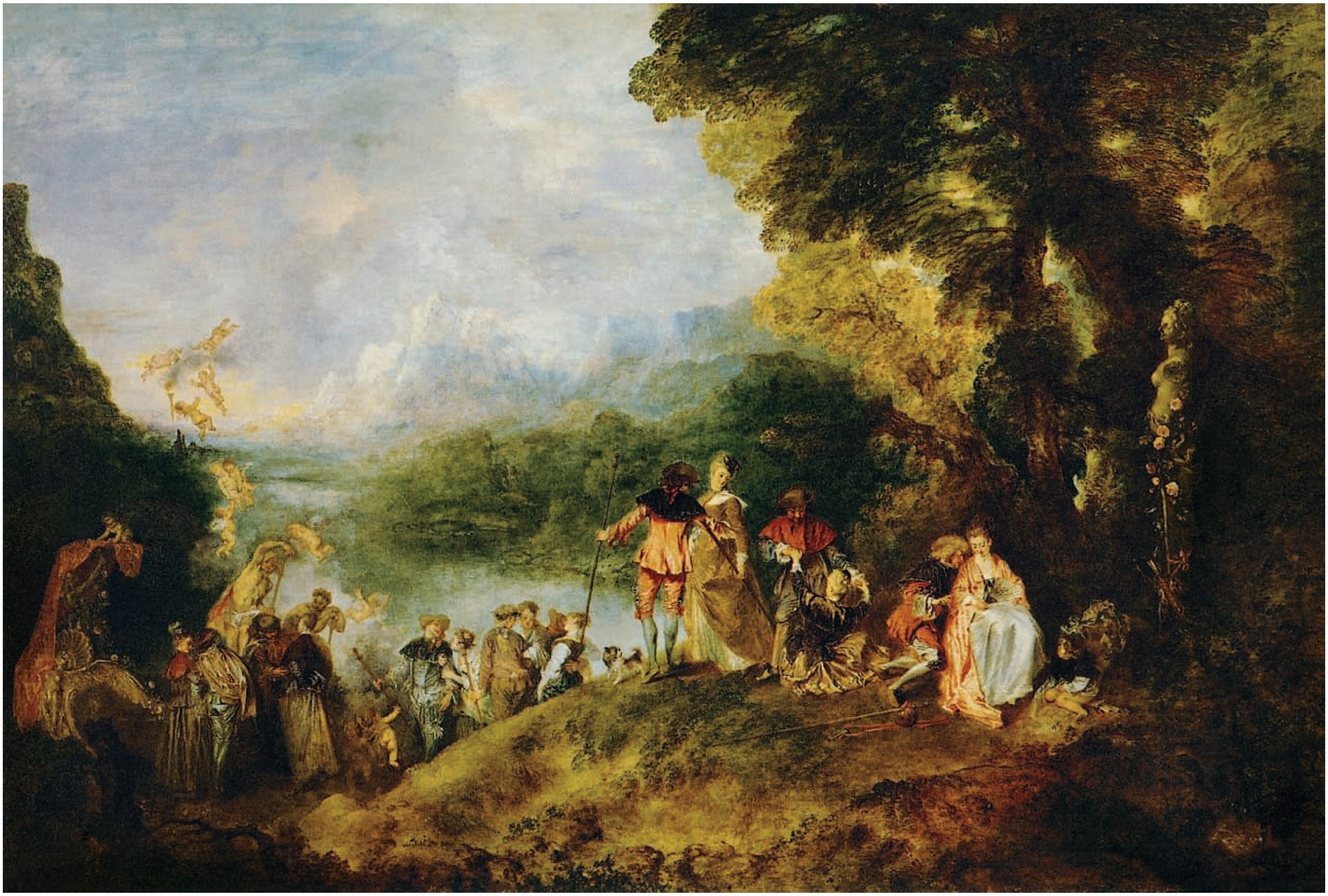
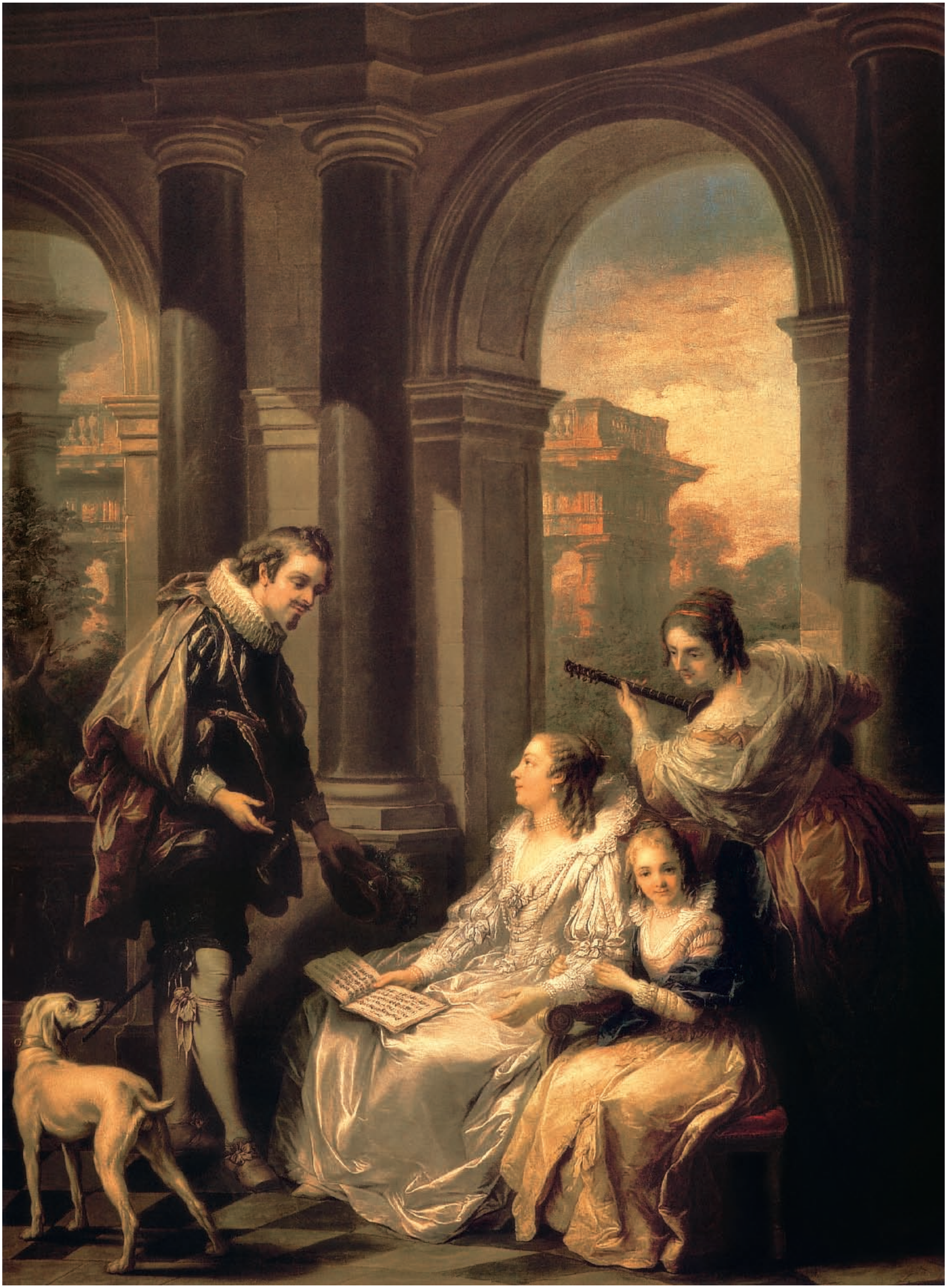


Jean-Marc Nattier, *The Battle of Lesnaya*, 1717.
Oil on canvas, 90 x 112 cm.
The Pushkin State Museum of Fine Arts, Moscow.



Antoine Watteau, *The Pilgrimage to the Island of Cythera*, 1717.
Oil on canvas, 129 x 194 cm.
Musée du Louvre, Paris.



physics in general and with electricity and chemistry in particular. It is in fact Priestley who is regarded not only (erroneously) as the inventor of the rubber eraser, but also was the first to isolate the element oxygen in 1774.

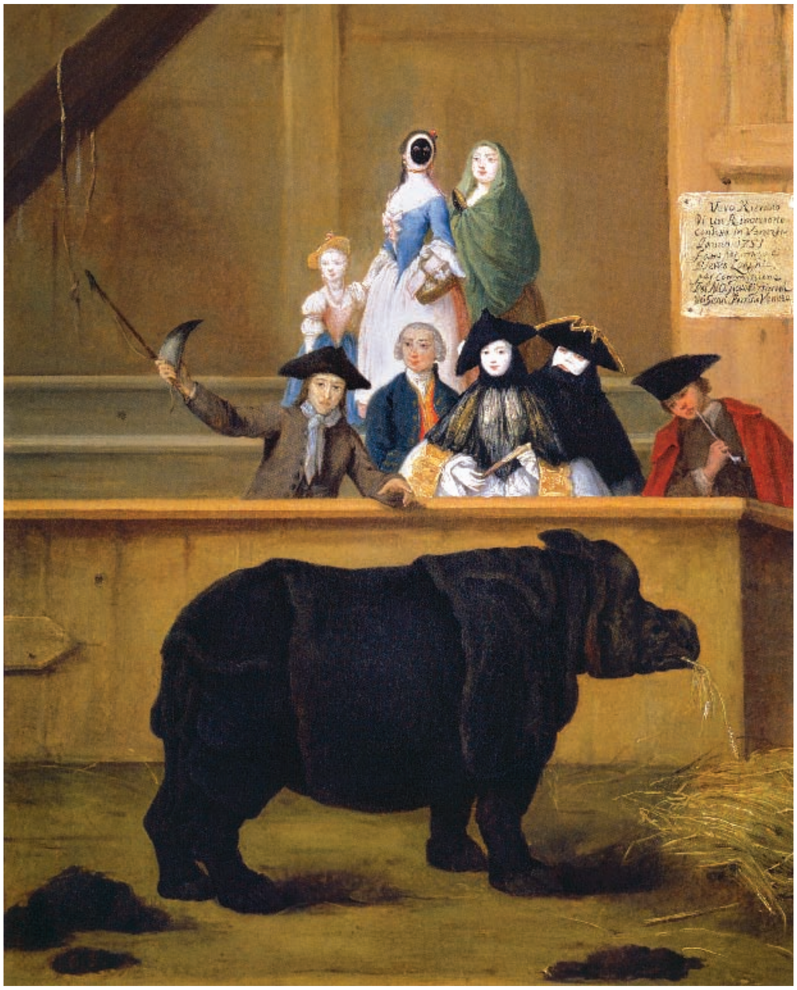
In medicine, John Hunter (1728-1793) made a decisive breakthrough in the treatment of gunshot wounds, so that affected parts of the body no longer had to be immediately and extremely painfully amputated. The patient still had to be held down by a row of strong men and provided with copious amounts of alcohol, but the number of injured men condemned to live out their lives on a pension, receiving charity or alms, decreased considerably.

Icarus's dream of flight became a reality for the first time with the invention of the hot air balloon in 1783. Constructed from a lined, linen cover by the brothers Joseph-Michel (1740-1810) and Jacques-Étienne Montgolfier (1745-1799), the first hot air balloon flew over two kilometres at a height of about 2000 metres and then landed in a field. Simultaneously, Jacques Charles (1746-1823) developed his gas balloon, which set off from the Champs de Mars near Paris and landed in a field near today's Charles de Gaulle Airport, whereupon the farm hands working there, utterly nonplussed, set upon it with pitch forks. In conclusion, the 18th century was shaped by genius, war and invention.

Art

With regard to the works of architecture and sculpture, as the concepts of the Baroque period range from 1600 to 1720, the word "Rococo" was introduced to discuss the years between 1720 and about 1780. The term "Rococo" perhaps comes from the word *rocaille* ("mussel"), which emerged in French emigrant circles. This was followed by a transitional period from around the end of the 18th century, as a kind of counter-movement towards the greater simplicity of neoclassicism.

Of course this arrangement is not entirely appropriate. since throughout the 17th century there had already been a turn towards classicism, particularly in architecture. The distinctions made are therefore, like the use of the term "Renaissance" for northern European painting of the 15th and of the first half of



Carle van Loo (Charles-André van Loo), *Spanish Concert*, 1754.
Oil on canvas, 164 x 129 cm.
The State Hermitage Museum, St. Petersburg.

Pietro Longhi, *The Rhinoceros*, 1751.
Oil on canvas, 62 x 50 cm.
Ca' Rezzonico, Venice.

the 16th century, not always valid and thus do not always apply universally.

Particularly in the Netherlands, painting was the absolute antithesis of what the inventors of the name Baroque understood by it. They considered the works of architecture and sculpture created since the end of the 16th century in Italy and their presence in some countries north of the Alps as a group detached from the High Renaissance. Within works such as these, they found features which indicated a deviation from the rules of the classical age and a pointless, arbitrary exaggeration of the fullness of form.

The term Baroque, invented to characterise this art, at the same time contained an unfavourable criticism of the artistic endeavours throughout the 17th century. Even after the movement, the term Baroque had a negative connotation and was used in the art world to describe all that was despicable and reprehensible. In the 17th century, art lacked deep roots in the broad population. Thus it remained elitist, a courtly art which was accessible only to the nobility and the sophisticated members of society. As a result of the logic of the age, the art at the end of the 18th century collapsed and was swept away by the storms of revolution.

Not until much later, around the end of the 19th century, was the conceptual confusion of the 17th century revisited with a fresh perspective and assessment of the historical developments and a better overview of the socio-political situation. There had already been exaggeration even to the point of tastelessness prior to and during the 17th century, but simply no more so than in earlier periods of world history. Generally speaking, so-called Baroque art was in all spheres merely a reflection of the spirit of the age.

The age of Baroque predominantly coincided with the reign of Louis XIV. Afterwards, in the Regency (Régence) and the first half of the reign of Louis XV (1710-1774), the hitherto strong, powerful forms changed into light, playful and gracefully sinuous lines, bringing to the fore the ornate, mussel-like forms. Asymmetry was raised to the status of law. In interior decoration, all deep shadows and strong colours were avoided; in addition to an abundance of gold, light colours were most popular.

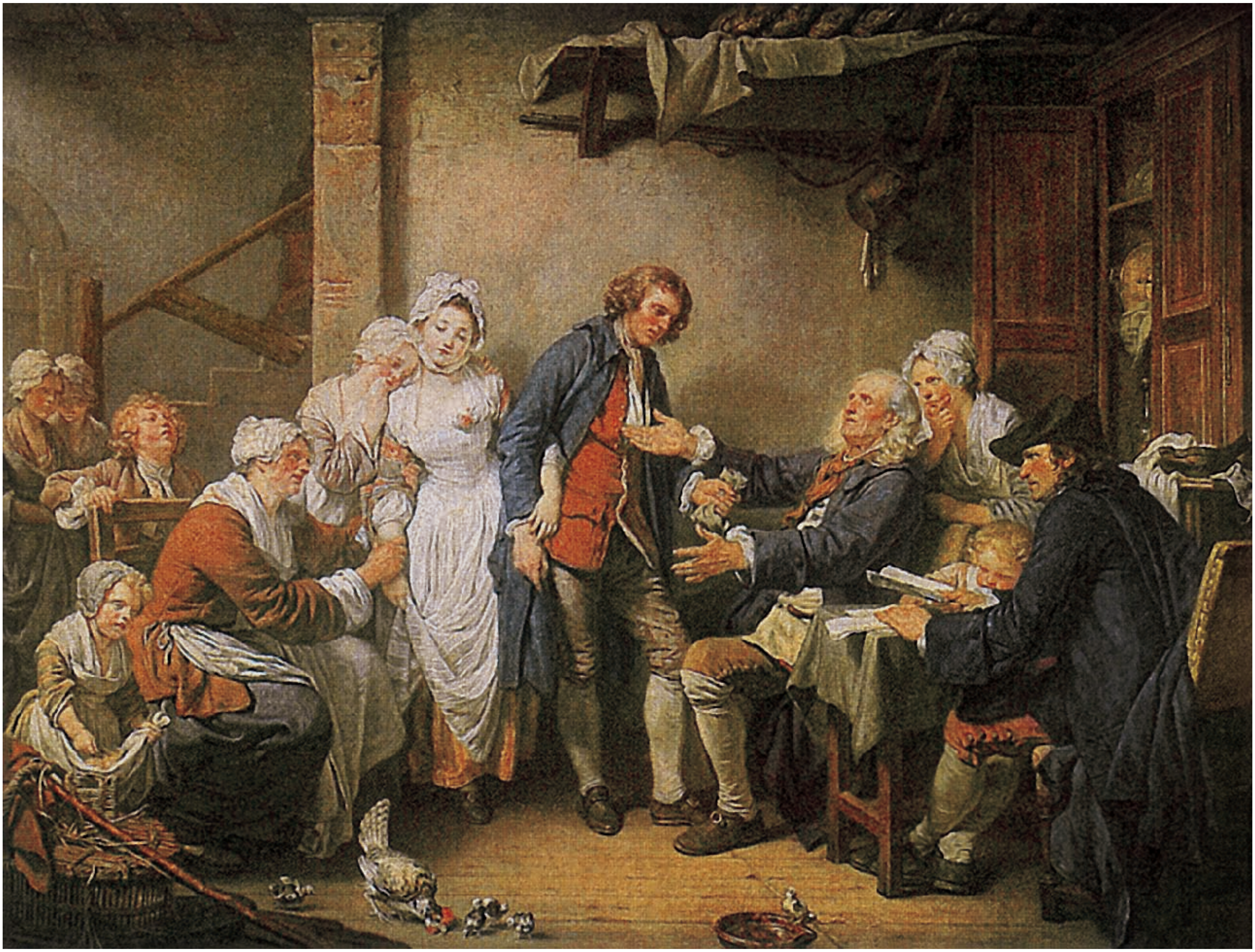
Only the return to the straight and narrow, which was at the same time associated with a stronger inclination towards classical forms and nature, led art into the era that saw the days of Madame de Pompadour (1721-1764) and the reign of Louis XVI (1754-1793): the age of Early Classicism, also known as the Pigtail Style or Rococo.

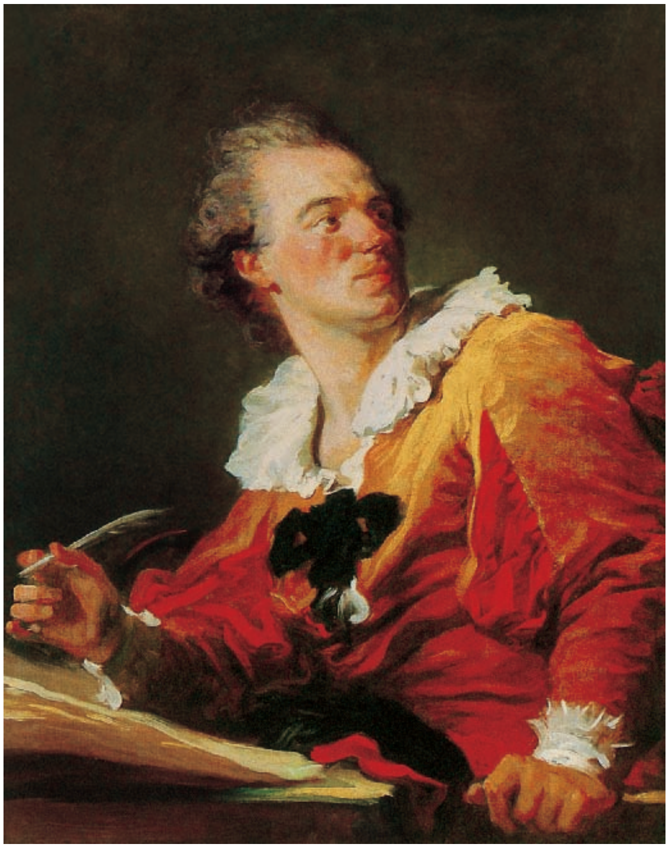
It has become the absolute norm to label these artistic expressions as purely decorative. The characteristic features of ornamentation were not rediscovered in architecture. Although painting and decorative art are both rooted in cultural history, when examined from an artistic standpoint, they have totally different origins. Architecture in particular developed quite differently in some countries, so that here the term Rococo coincides in terms neither of space nor time or style with the artistic life of the first half of the 18th century.

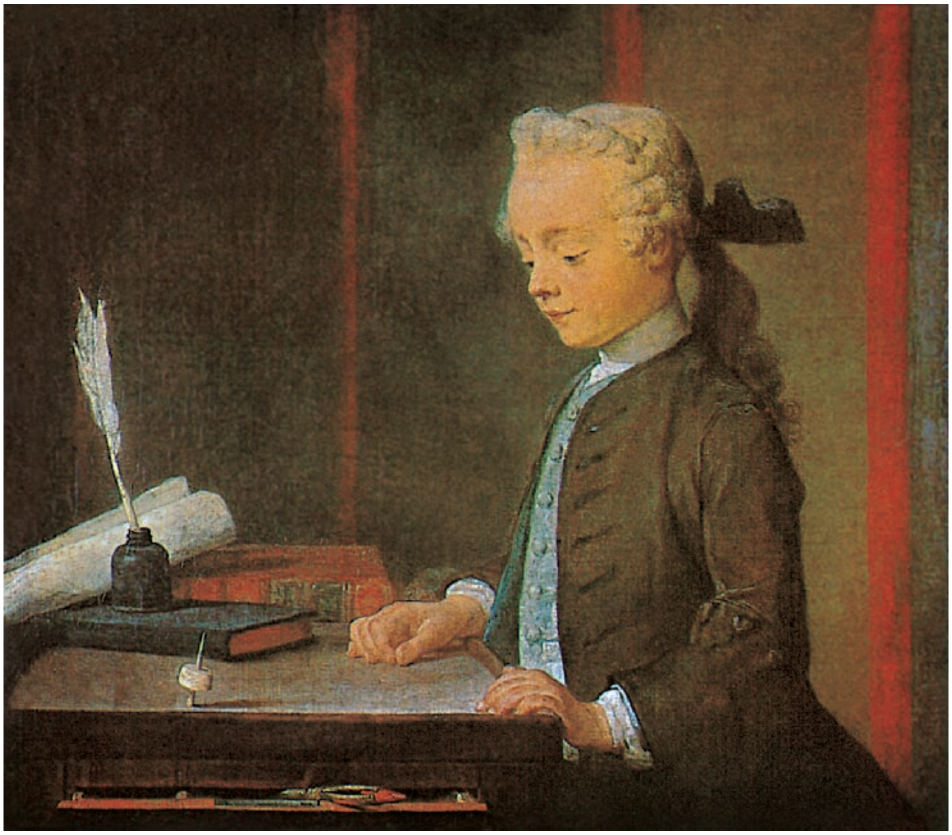
Taking all this into consideration, there is still a variety of interpretations of the art of the 18th century. The artistic scene expanded; France retained its predominance yet spread in new directions. For the artists of Europe, Italy remained the academic centre in which they completed their foundation and training, while Spain and the Netherlands changed places with England and Germany, who moved slightly forward and attempted to make up for lost ground.

In the sphere of painting, pastels gained ground, proving to be especially effective in capturing the dainty charms of Rococo women. In addition, however, in the representation of works of art, the technique changed. Gradually the use of woodcut disappeared; the copper plate engraving and the etching were thus complemented by the scraped leaves of “Black Art”. This technique, invented as early as 1640 by Ludwig von Siegen, a Hessian officer, was a process by which the light areas could be

Jean-Baptiste Greuze,
The Village Bride, 1761.
Oil on canvas, 92 x 117 cm.
Musée du Louvre, Paris.



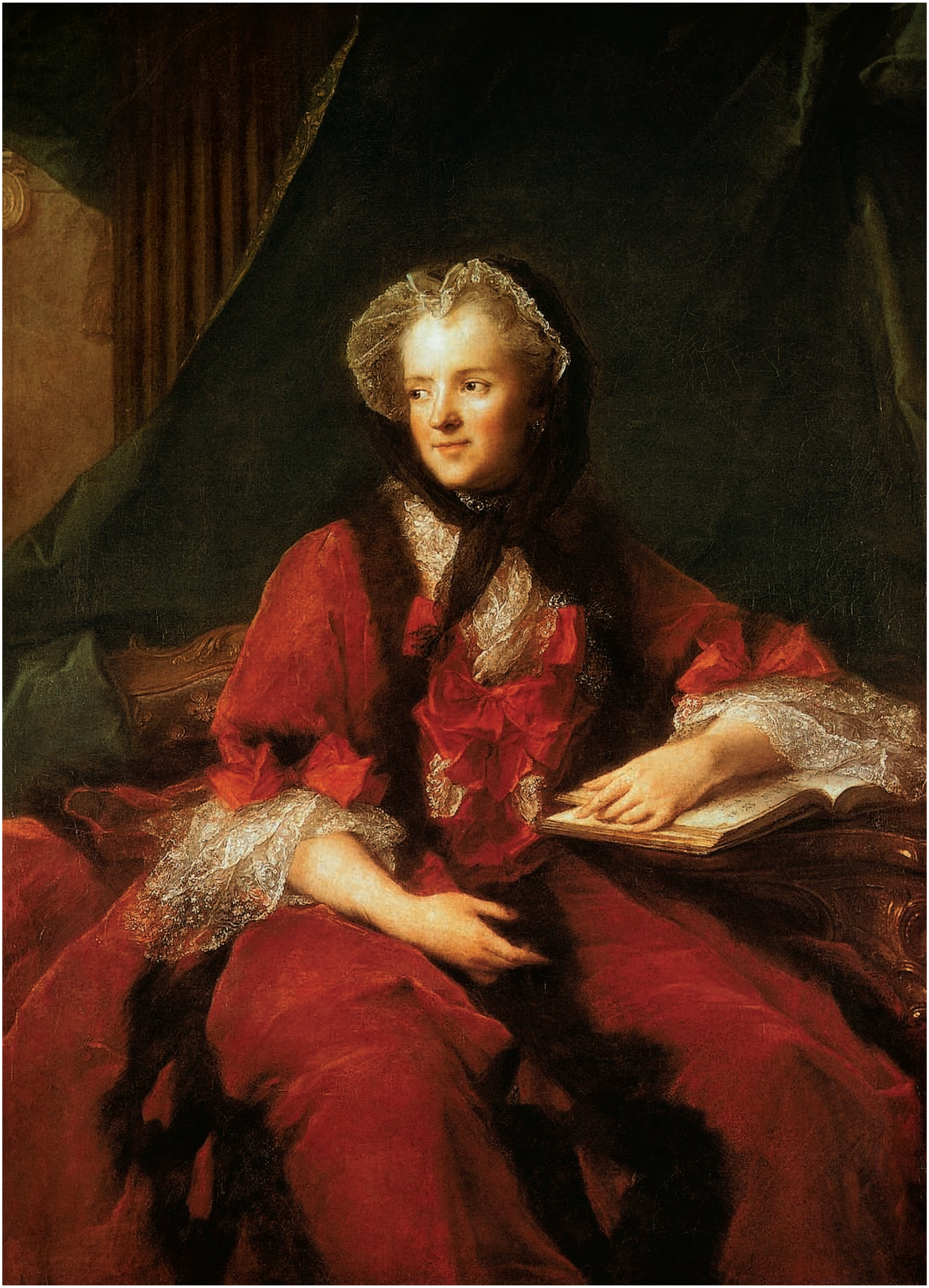


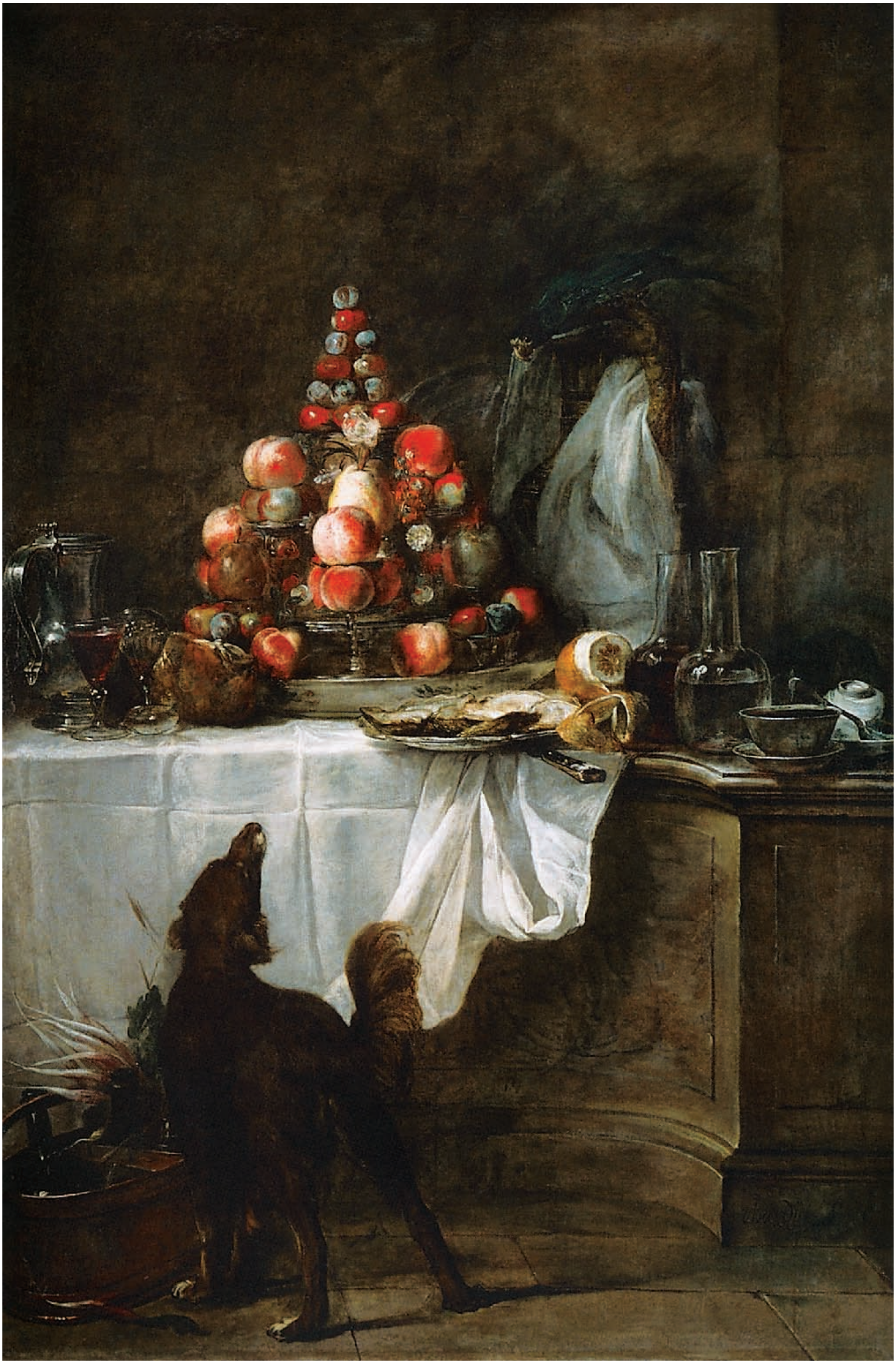


Jean-Honoré Fragonard,
Inspiration, c. 1769.
Oil on canvas, 80 x 64 cm.
Musée du Louvre, Paris.

Jean-Siméon Chardin,
Child with Top, 1738.
Oil on canvas, 67 x 76 cm.
Musée du Louvre, Paris.

Jean-Marc Nattier, *Marie Leszczyńska,*
Queen of France, Reading the Bible, 1748.
Oil on canvas, 104 x 112 cm.
Musée national du château de Versailles, Versailles.



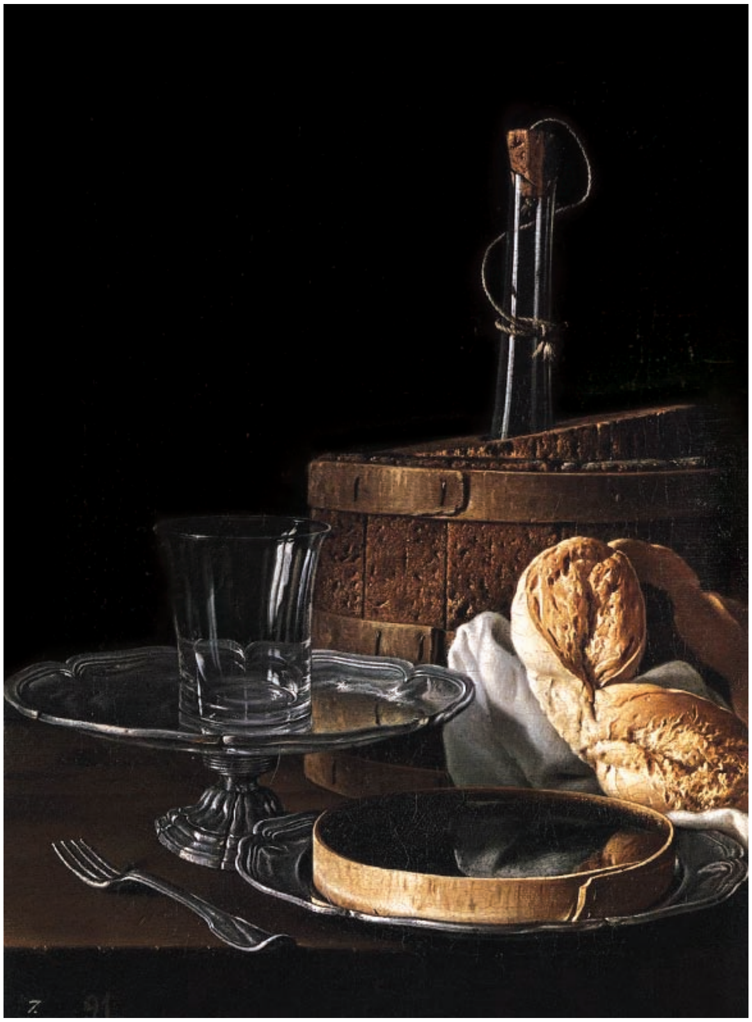


made from scraping the roughened copper substratum. This technique was then taken up in the 18th century by the English and further developed.

Graphic art, too, experienced an unexpected upturn; few people were privileged enough to participate in the life of the rich, but many desired to make for themselves a picture of the life of the rich and beautiful, and that was possible above all with copper plate engraving. The trade in engravings took on almost capitalistic features. At first, every engraver was responsible for the sales of their works; however, salesman eventually seized control, with great success. The art dealers would pay the artist pittance and then sell the work for a hefty profit. As legend has it, one of these publishers, Michel Odieuvre (1687-1756), was bent as if crippled with pain when he had to pay an engraver his well-earned money.

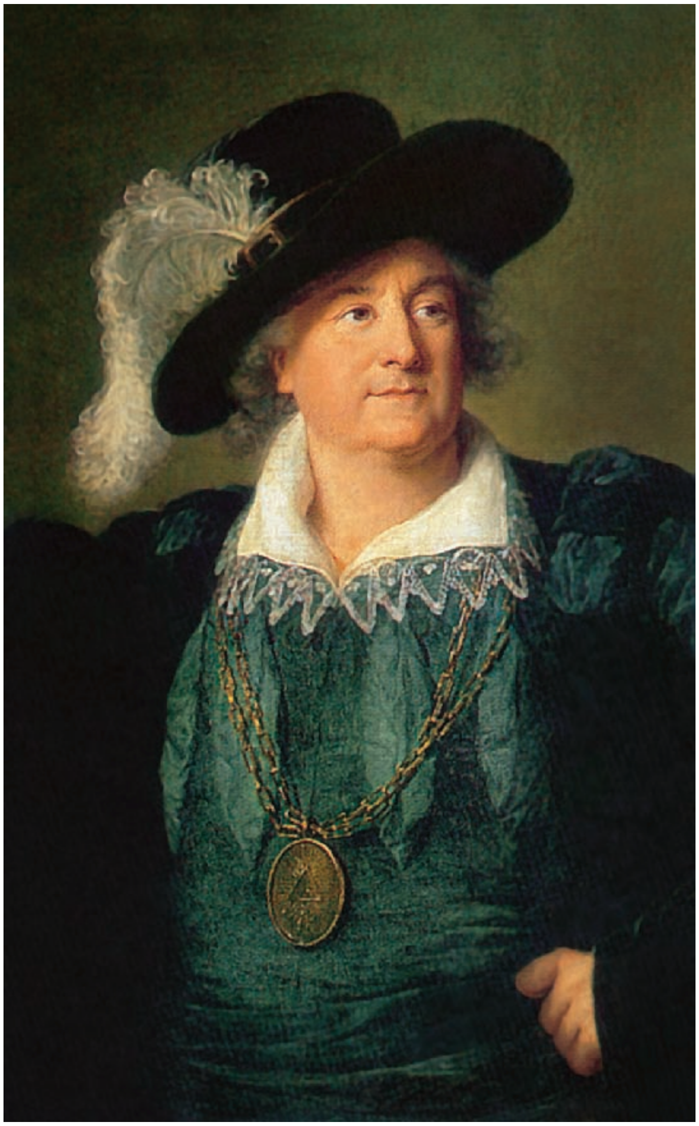
Also of major importance, however, was the rise of porcelain, which Dutch merchant ships brought from China in ever greater quantities to sell in the European markets. Because of the high prices, efforts were being made to manufacture porcelain within Europe. Of great renown are the faiences of Delft where, as early as the beginning of the 17th century, several factories were set up that soon moved beyond producing the blue shades to polychrome ornamentation, more closely imitating the Chinese models with decorative flowers and plants.

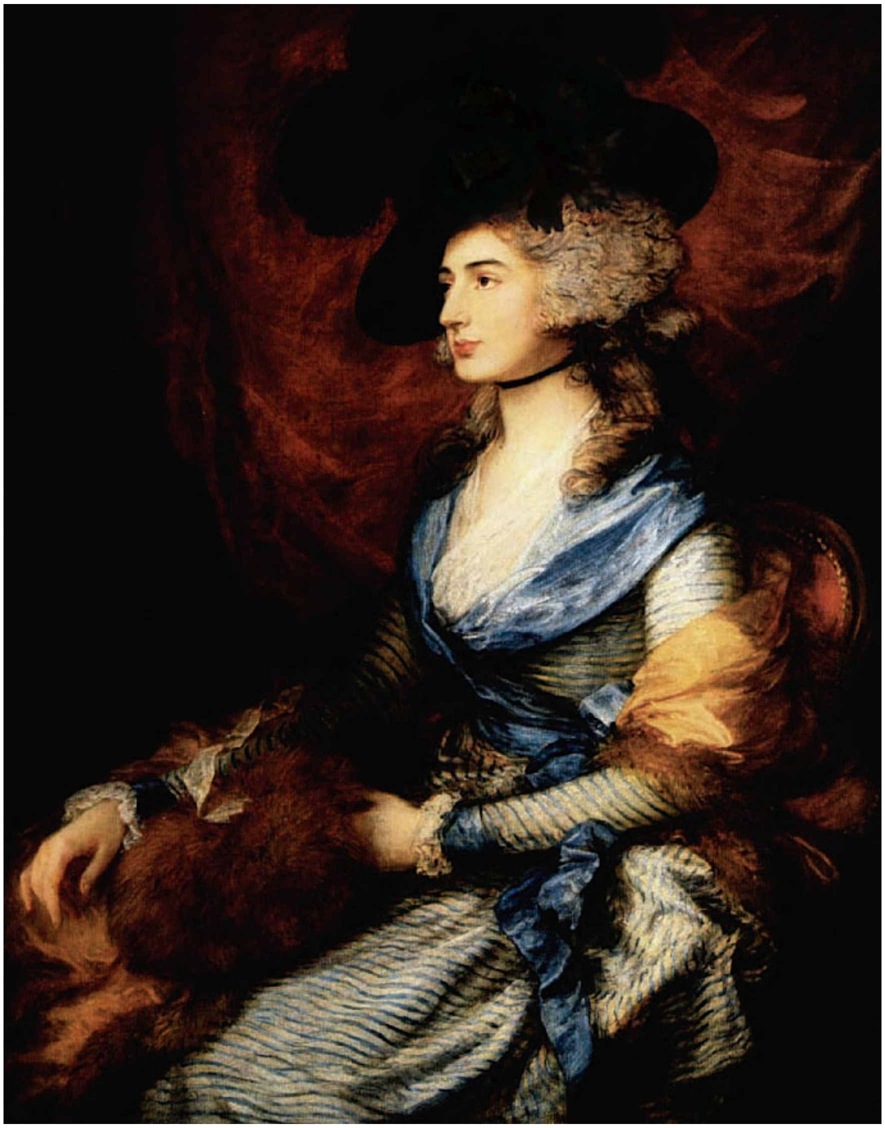
In Germany, Johann Friedrich Böttger (1682-1719), the hardworking alchemist who desired to produce gold, spearheaded a similar development. Böttger and two colleagues in 1707 were the first to create a hard porcelain pot. With the energetic support of Prince Augustus I the Strong (1670-1753), the Meissen porcelain factory was built up, which from about 1740 enabled Meissen porcelain to reach its greatest heights. The leap from manufacturing pots with artistic embellishment to the creation of figures was driven forward in particular by Johann Joachim Kändler (1706-1775). Delicate shepherdesses, miniature cavaliers and fine petite ladies characterised the Rococo period. In the same manner, iconic interior decoration can now be viewed as a product of the Rococo style.



Jean-Siméon Chardin, *The Buffet*, 1728.
Oil on canvas, 194 x 129 cm.
Musée du Louvre, Paris.

Luis Egidio Meléndez,
Still-Life with a Box of Sweets and Bread Twists, 1770.
Oil on canvas, 49.5 x 37 cm.
Museo Nacional del Prado, Madrid.

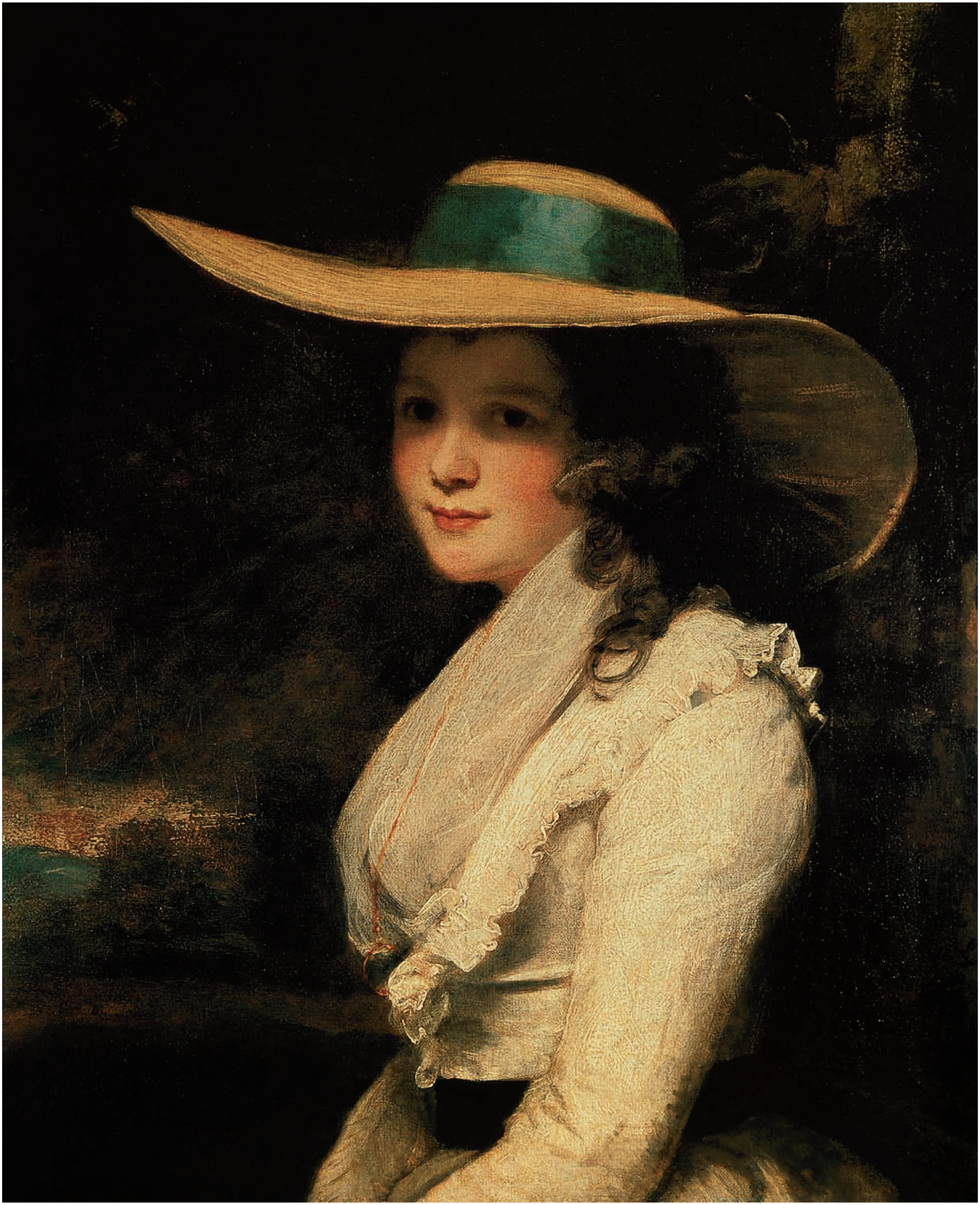


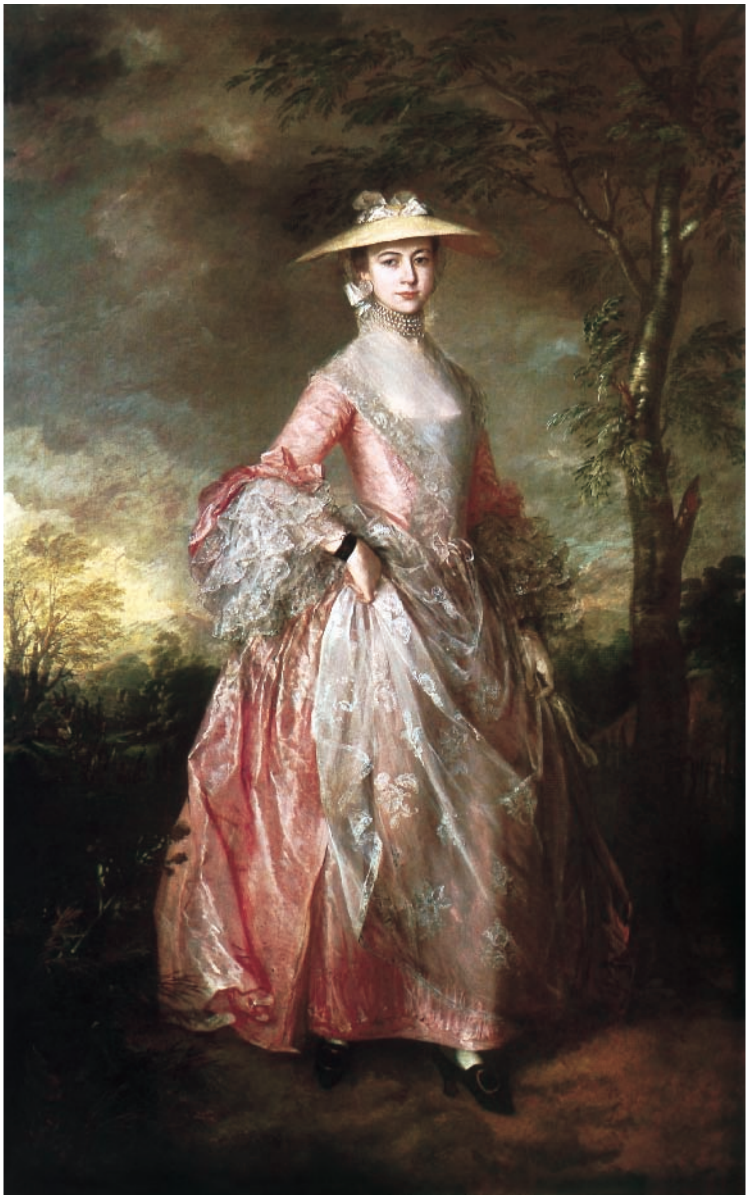


Élisabeth Vigée-Le Brun,
Portrait of Stanislaw August Poniatowski, 1797.
Oil on canvas, 101.5 x 86.5 cm.
Kiev Museum of Western and Oriental Art, Kiev.

Thomas Gainsborough,
Mrs. Siddons, 1785.
Oil on canvas, 126 x 99.5 cm.
The National Gallery, London.

Joshua Reynolds,
Lavinia Bingham, 1785-1786.
Oil on canvas, 62 x 75 cm.
Collection of Earl Spencer, Althorp House, Northampton.





Rivalry between the courts produced a whole series of porcelain factories, for instance in Vienna, Berlin and Ludwigsburg, Chelsea in England and Capodimonte near Naples in Italy. In France, Sèvres took on the leading role from 1756. There they adhered to technical principles and produced a more vitreous, more transparent porcelain which contained lead and, because of the gentler firing, allowed a greater range of colours. It was used less for tableware and much more for the manufacturing of luxury vessels. Thus it was due to this trend in Sèvres that the Baroque forms were retained significantly longer in the production centres.

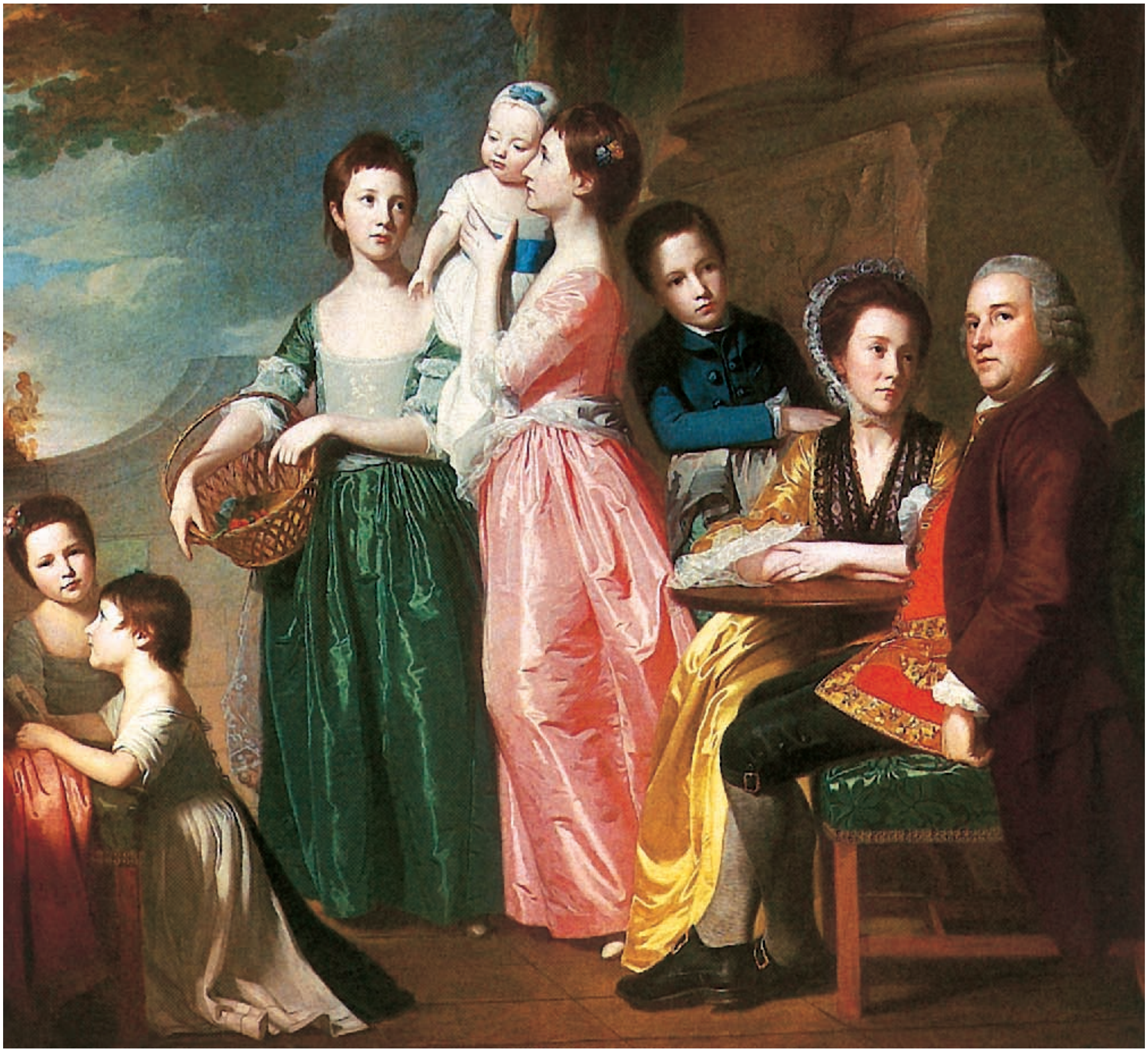
The ways in which porcelain was suited to the forms of Rococo decoration are illustrated by its ability to harmonise with changes in artistic conventions. It was intended for use in the inner rooms of the courts and big houses, and if these were to be decorated in the right fashion, then the architectural ornamentation had to be in tune with it.

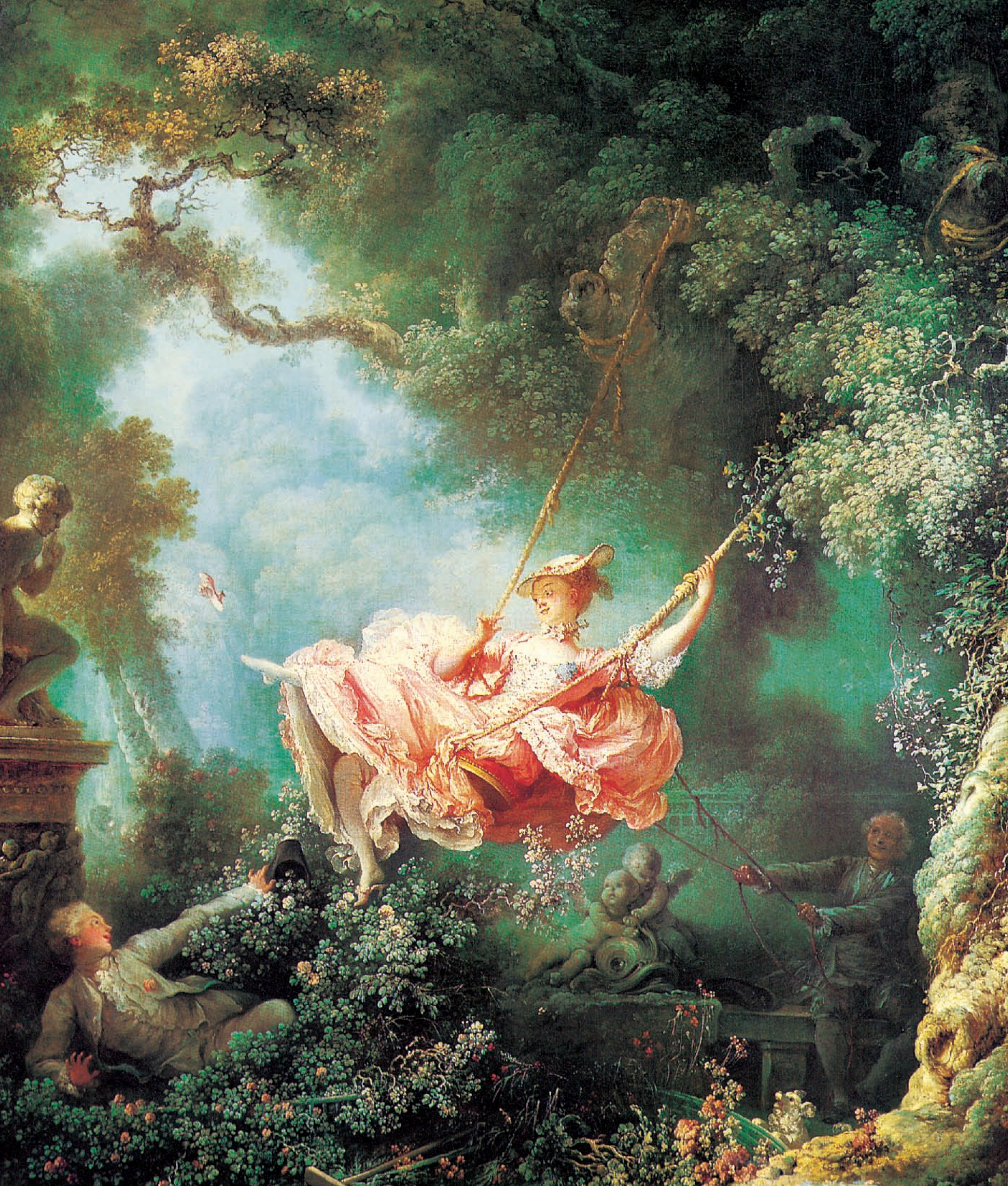
In the case of furniture, the powerful forms of the Baroque were now followed by the delicate, undulating lines of Rococo. Wood was frequently given a coat of white paint before being gilded or given an artistic design, and the feet of furniture were finished off with bronze shoes, the slipper-like caster-sockets. The very height of fashion was the so-called Boulle furniture, named after Andre-Charles Boulle (1642-1732), which was distinguished by its inlaid work of wood, metal or tortoise shell. This was also the age of the chaise longue or "long chair" – an invention which allowed ladies with their voluminous crinoline skirts to lower themselves, or when the right chance presented itself, to sink down more easily than onto a seat with arms.

The story of architecture in the 18th century is exciting. Ingenious master builders and architects created great masterpieces of intellect, sensitivity and creativity. In this case, it is more than risky to try to describe in a few pages, in anything like the appropriate detail, almost one hundred years of architectural history. The examples included in this discussion are an aid to understanding and experiencing the fascinating story of the development of Rococo.

Thomas Gainsborough, *Mary, Countess Howe*, c. 1760.
Oil on canvas, 244 x 152.4 cm.
Kenwood House, London.

George Romney, *The Leigh Family*, 1768.
Oil on canvas, 185.8 x 202 cm.
National Gallery of Victoria, Melbourne.





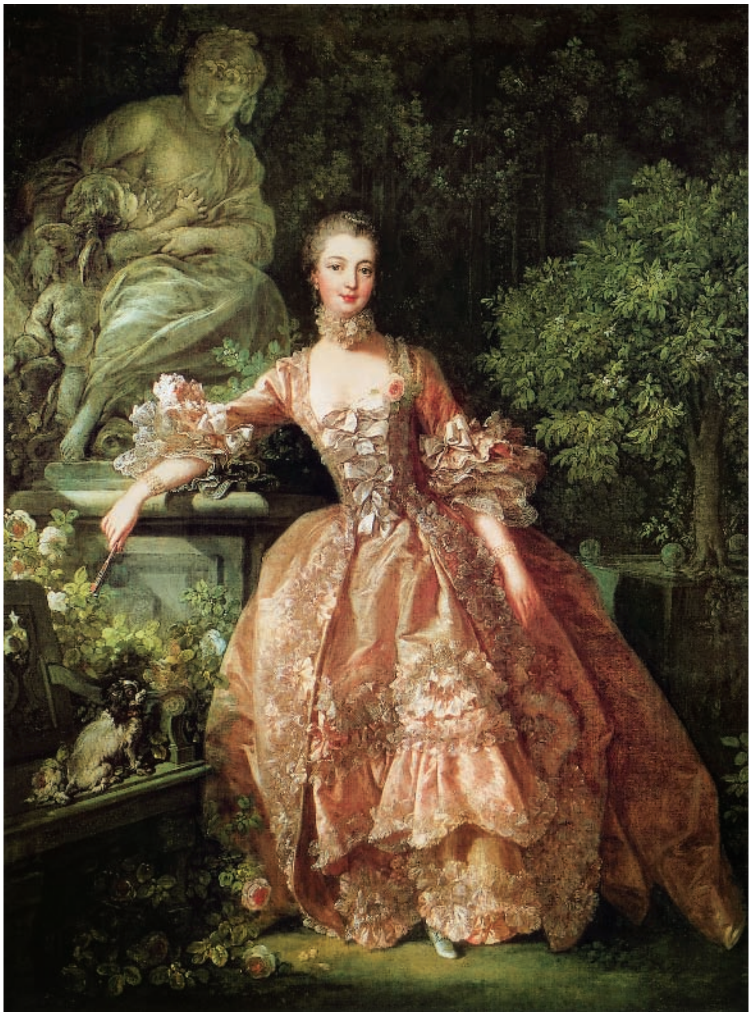
I. Rococo in France

The natural reaction against the monarchy, which brusquely cut itself off on all sides and expressed its majesty only in stiff pomp and frivolous ceremonies, particularly from the time when lucky victories ceased to gild the dictator in total brilliance, stirred resistance both in noble circles and in the upper bourgeoisie. The desire for a freer life and open expression was born. Art followed the trend of the age and changed its ideals. The *volte-face* (turn around) can be seen in the architecture, decoration and artistic representations. The emphasis was placed on nature, which is not to say that now the popular fidelity to nature triumphed, but in relation to the pompous, heroic character assumed by the age of Louis XIV, the fashions and practices above all had certainly grown somewhat more natural. A courtly idyll was being played out, and nature was donned like a mask.

Fashion

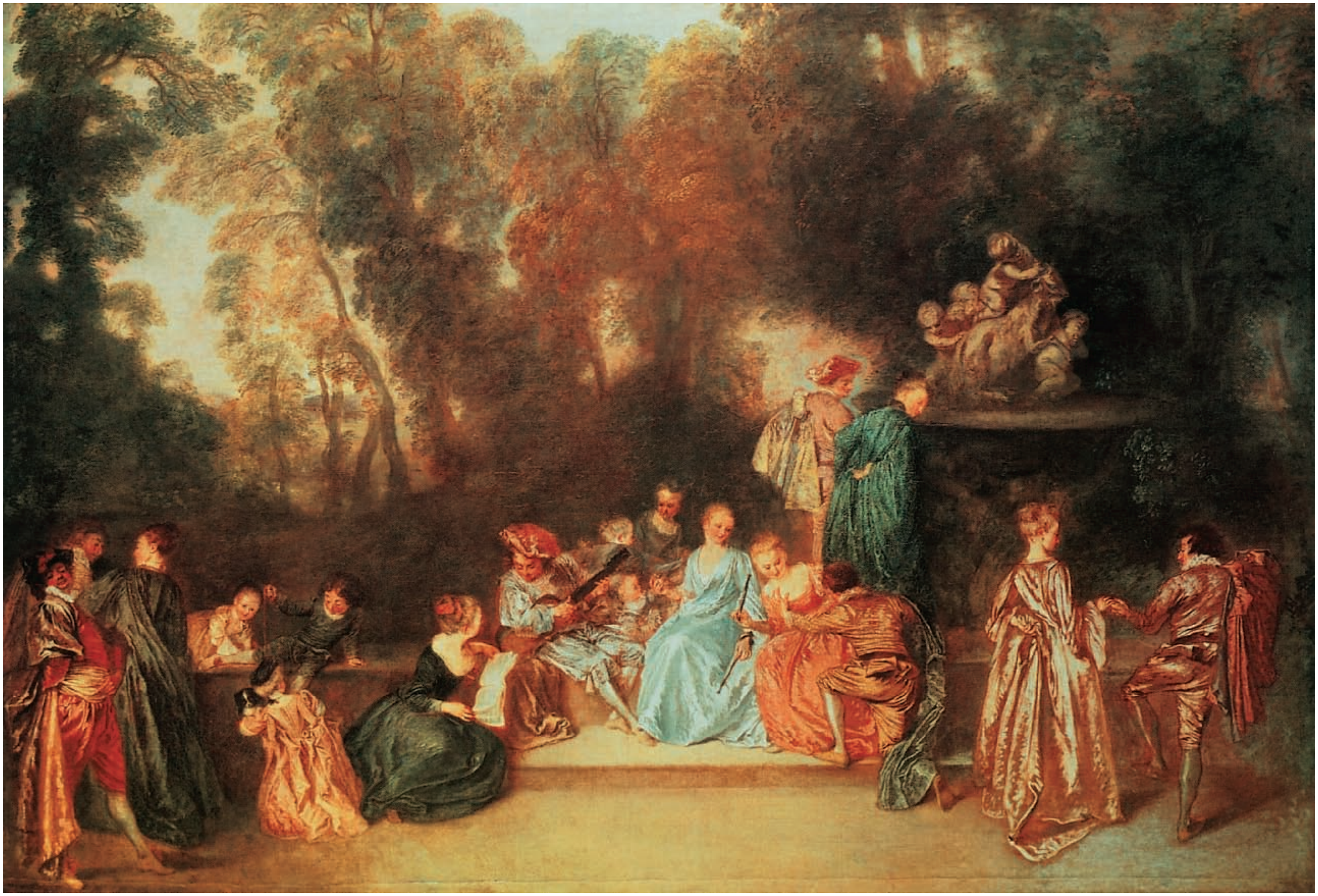
At the start of the 18th century, the corset was reintroduced into the fashion realm. Since undergarments come into direct contact with the skin, they have always been an object of male fantasy. The corset on the body assumed the same function as scaffolding on a building. The function of the corset was to give effect to the bodily forms in accordance with the fashion. The corset restricted the body in compliance with fashion, and in doing so often had no regard for the natural shape of its wearer. The breasts were rounded, lifted, beautifully shaped or pressed flat; the hips became narrower or spread wider.

The corset was sometimes coordinated with the wardrobe or with other underwear such as the petticoat, and it was dependent on fashion and thus the object of vitriolic criticism. Its champions regarded it as the symbol of feminine morality, whereby the constriction of the body was equated with austerity of character. Its opponents, the doctors, hygienists and later the feminists, accused the manufacturers and creators of fashion of squeezing

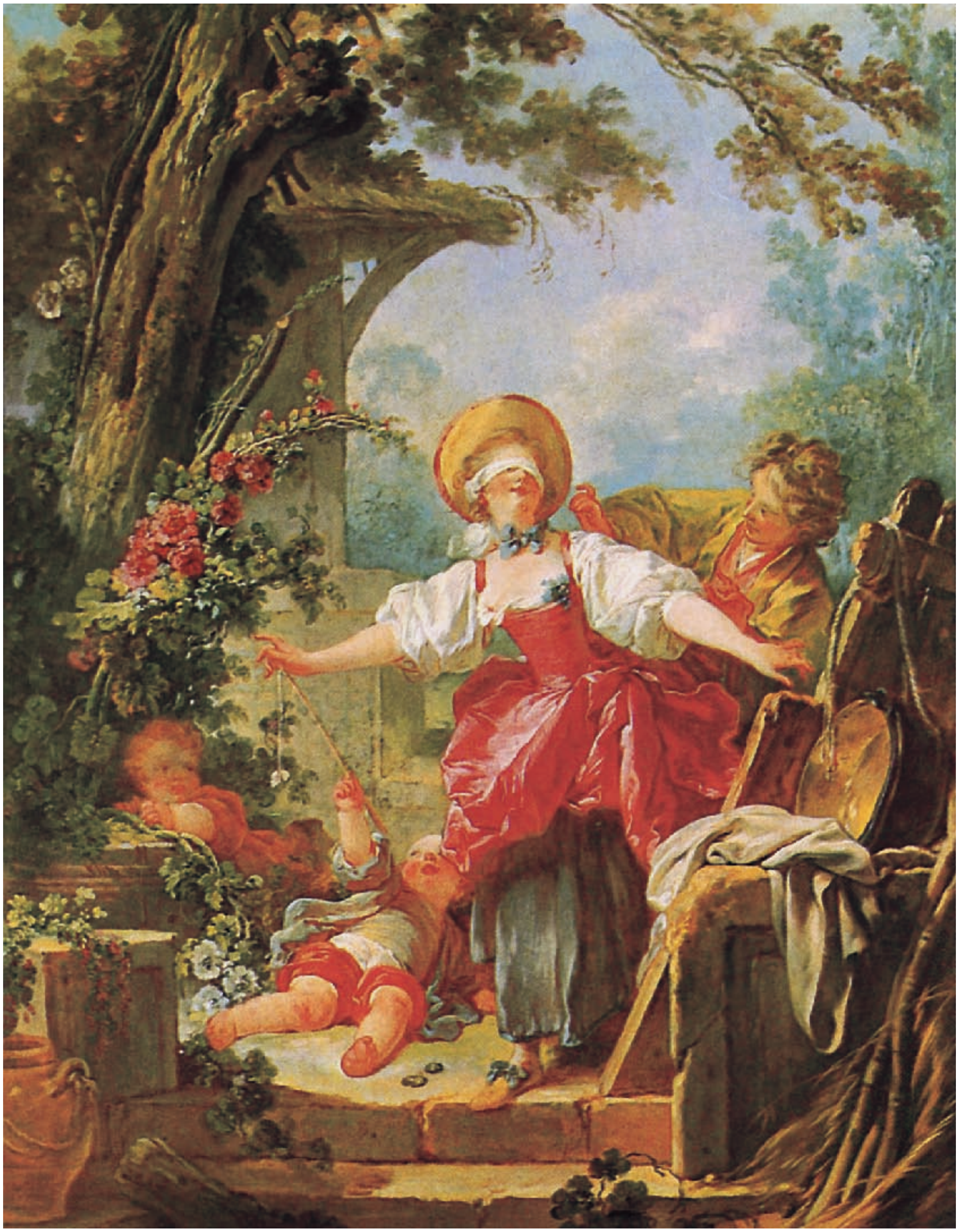


Jean-Honoré Fragonard, *The Swing*, 1767.
Oil on canvas, 81 x 64.2 cm.
The Wallace Collection, London.

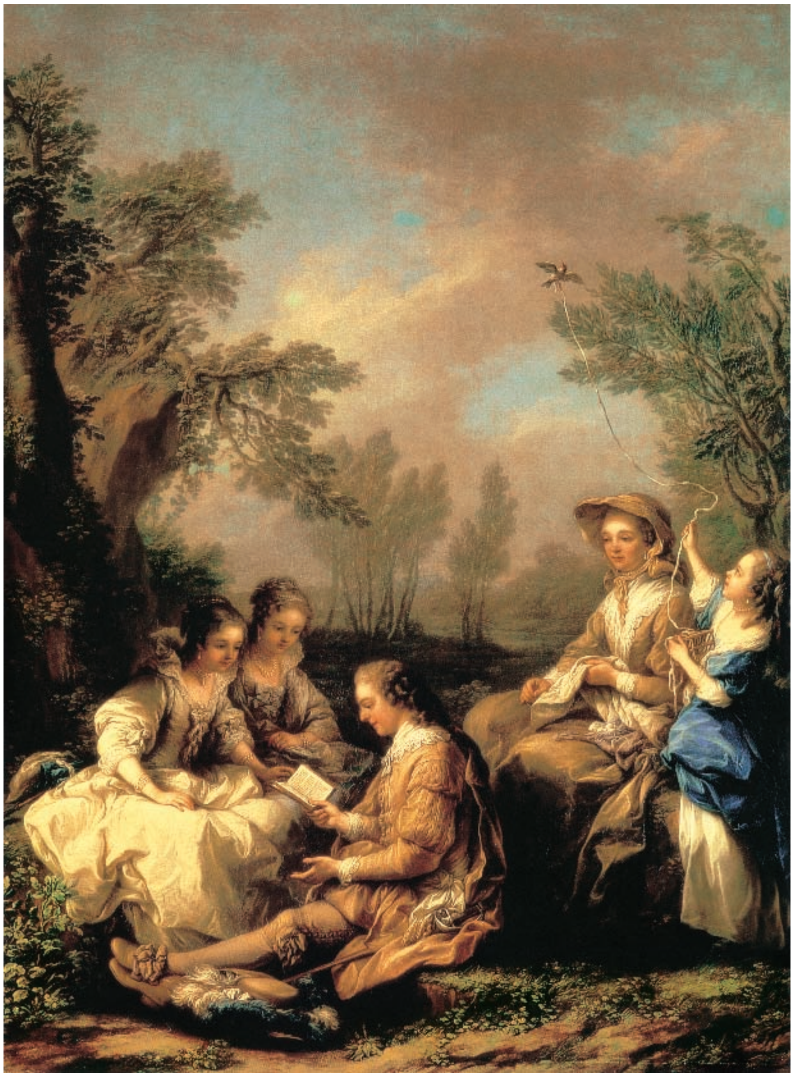
François Boucher, *Madame de Pompadour*, 1759.
Oil on canvas, 91 x 68 cm.
The Wallace Collection, London.



Antoine Watteau, *Party in the Open Air*, 1718-1720.
Oil on canvas, 111 x 163 cm.
Staatliche Museen zu Berlin, Gemäldegalerie, Berlin.



Jean-Honoré Fragonard, *Blind-Man's Bluff*, c. 1750-1752.
Oil on canvas, 114 x 90 cm.
Toledo Museum of Art, Toledo (Ohio).



Carle van Loo (Charles André van Loo),
The Spanish Reading, 1754.
Oil on canvas, 164 x 129 cm.
The State Hermitage Museum, St. Petersburg.

Antoine Watteau, *An Embarrassing Proposal*, 1715-1716.
Oil on canvas, 65 x 84.5 cm.
The State Hermitage Museum, St. Petersburg.

François Boucher, *Morning Coffee*, 1739.
Oil on canvas, 81 x 65 cm.
Musée du Louvre, Paris.

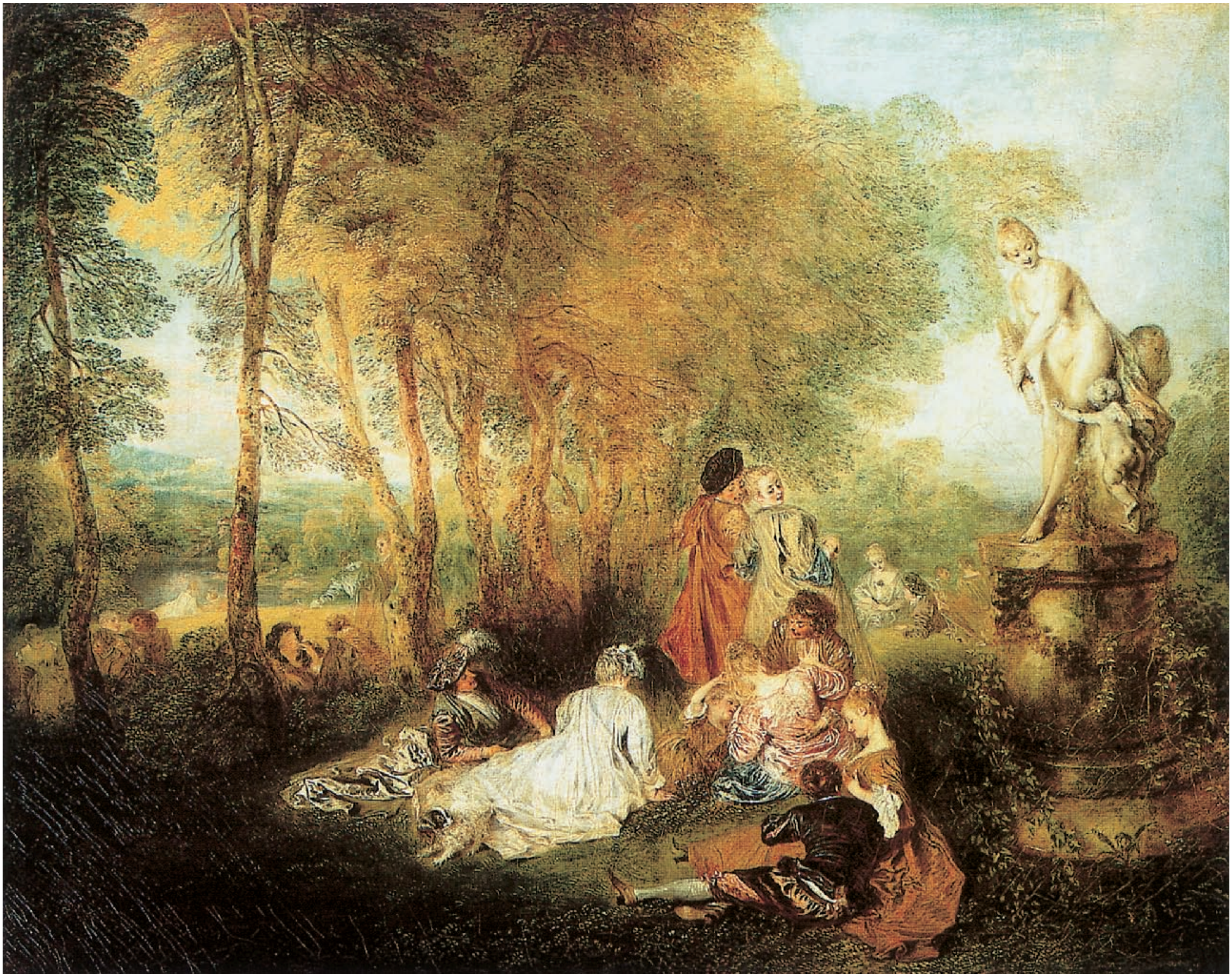
Germain Boffrand and **Charles Joseph Natoire**,
Hôtel de Soubise, Chambre de Parade de la Princesse, 1735-1739.
Paris.

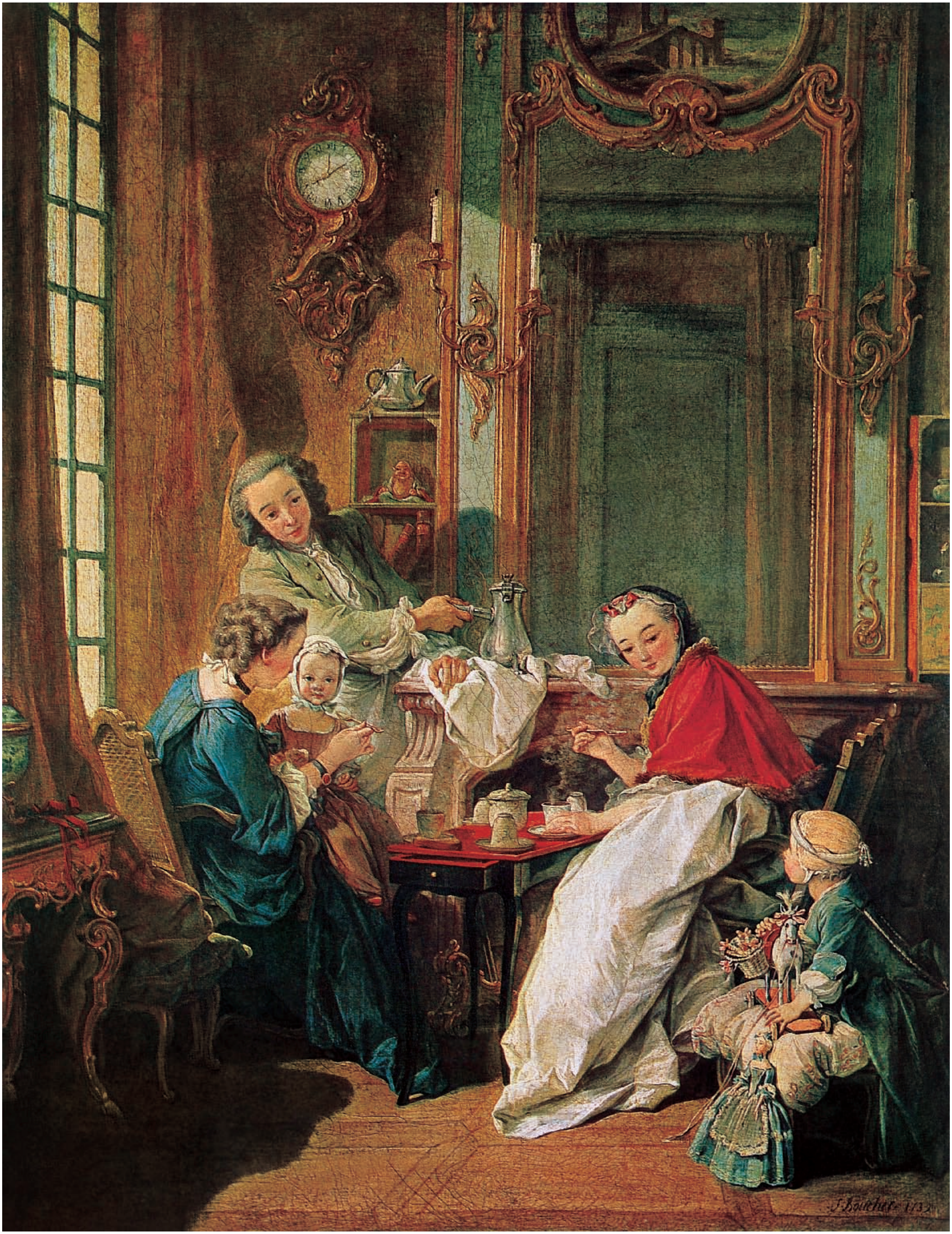
women's bodies into an unnatural scaffolding which brought with it physical damage.

After the iron corset in the first half of the 17th century, the garment became rather looser and was usually made out of satin or silk on a framework of wire or whalebone, stretching way below the body. This kind of corset was worn even by young girls in the 18th century. At this time the farthingale, a framework of hoops worn under the skirt, gave way to the puffy dress and the crinoline, also called the pannier (basket) or tournure (bustle), giving the skirt its shape, but of course the shapes were subject to prevailing fashion. Around 1720, this shape tended to be round, but ten years later it was oval and subsequently even conical. In the middle of the 18th century the front and back of the skirt were given a very flat shape by two small panniers fitted on the sides, but the skirt was also laterally far outstretched. At the end of this century, the pannier was replaced by the bustle, which emphasised or embellished the natural shape of the rear. Above this the manteau (coat), worn open at the front, was predominant.

The gentlemen, not only in France, wore under the three-cornered hat, also known as the three-master or fog-splitter, a bag-wig, which gradually displaced the curly, voluminous, full-bottomed wig and consisted of a black silk bag containing the neck hairs or the end of the wig. The Prince of Brandenburg, Frederick William I (1657-1713), introduced into Prussia the tie-wig, which was especially popular amongst members of the military. At court and in the aristocratic circles that frequented it, the just-au-corps, a collarless, jerkin-styled coat buttoned at the front and reaching over the breeches to the knees, was worn over the jacket. It was not until the middle of the 18th century that the English fitted a collar to this garment, which was then taken over by the French as a stand-up collar. So that the coat did not obstruct the dagger carried by every gentleman, the back seam, from around the hips and downwards, was left open.

At the beginning of the 18th century it was still France that, in questions of elegance, set the tone throughout Europe. Ladies' shoes were made of silk and bore large buckles on the insteps. The form of the shoes changed only slightly in the




f. Boucher 1739

period between the Regency and the French Revolution. The toe cap was round or pointed and sometimes raised. Two kinds of shoes were popular: the slipper was worn indoors and the high-heeled shoe was worn to go with elegant clothes. The slipper with a heel of varying height was covered with satin, silk or white leather and often embroidered. Engravings from this period show numerous models with both types of shoes. The picture *The Swing* (1767)(page 26) by Jean-Honoré de Fragonard (1732-1806), shows a young woman sitting on a swing with a playfully-raised skirt, who sends a dainty pink slipper flying towards her admirer crouching in the bushes. The chased silver buckles, set with paste or genuine precious stones, were kept in jewellery caskets and handed down to later generations. When one went out, the shoes were protected by wooden slippers or clogs fastened on the top of the foot with two leather straps.

The men's shoes were adorned with buckles and had a simple form with flat heels. Made of dark or black leather, they were shown off to their best advantage with silk trousers and brightly-coloured stockings made of satin or silk. Boots were a fashion later imported from England.

These clothes were taken over by the bourgeoisie, which in the course of the century became increasingly more established.

Architecture

Architecture adapted quite easily to the new trends in taste. Even at the beginning of the 17th century some theoreticians, probably under the influence of the Italian architecture critic Andrea Palladio (1508-1580), had demanded greater simplicity, greater symmetry and a distinctly quieter language of form. This demand was supplemented by the desire for more comfort in the hotels. The contractors of the hotels now did away with splendid façades and demanded that the architects paid greater attention to the needs and lifestyles of the residents. In particular, the living rooms now became more intimate. The entertaining rooms were not eliminated from the building plan, but the long gallery, taken over from the Italians, was moved to a side wing. The centre of the ground floor, raised by steps, was taken up by a stately vestibule and a room behind that. This meant that all the splendour was on the inside of the building; the horseshoe-shaped external architecture, with the mansard roofs, lacked artistic value.

Strict classicism asserted itself in the external structure throughout the 18th century, although in the meantime, shortly after the death of Louis XIV and under the Regency of Philip II of Orleans (1674-1723), the Rococo style – consequently also called by the French the "Style Régence" – had emerged. Of course this new style was restricted almost exclusively to interior decoration and the arts and crafts, which was responsible for its more elegant furniture, accessories and wall-coverings. The ponderous ostentation of the Baroque ornamentation in sculptural embellishment and in its colourful appearance was made lighter and brighter, and any remaining straight line dissolved into sweeping scrolls.

By a carefully considered, well-planned division of the rooms, by each space's connection with the others and by the ubiquitous ornamentation, the decorative style of the mouldings became distinctive. The corners of the mouldings were broken and curved. Into the spaces that this created, little ornaments or flowers were then inserted, and later the mouldings, too, were wrapped with leaves and flowers and the straight lines were transformed into curved lines. Alongside the flirtatious curves and dainty arcs, beside the constantly increasing revitalisation of the floral and tendril-shaped ornaments, the intentional avoidance of rigid symmetry was one of the most striking symbols of Rococo decoration.

The French architects formed two groups: one represented pure adherence to the classical style of building, the other had raised irregularity and flirtatiousness to a pitch. Each of these two directions laid claim to a particular territory. In exterior architecture the requirements of the first group were met; the ornamentation of the interior spaces presented the second group with the so-called architectural ornamentation, with a

Pierre Alexis Delamair, *Hôtel de Soubise, front, courtyard side*, 1704-1707. Paris.

Emmanuel Héré, *Place Stanislas*, 1751-1755. Nancy.

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Carnets d'estampes

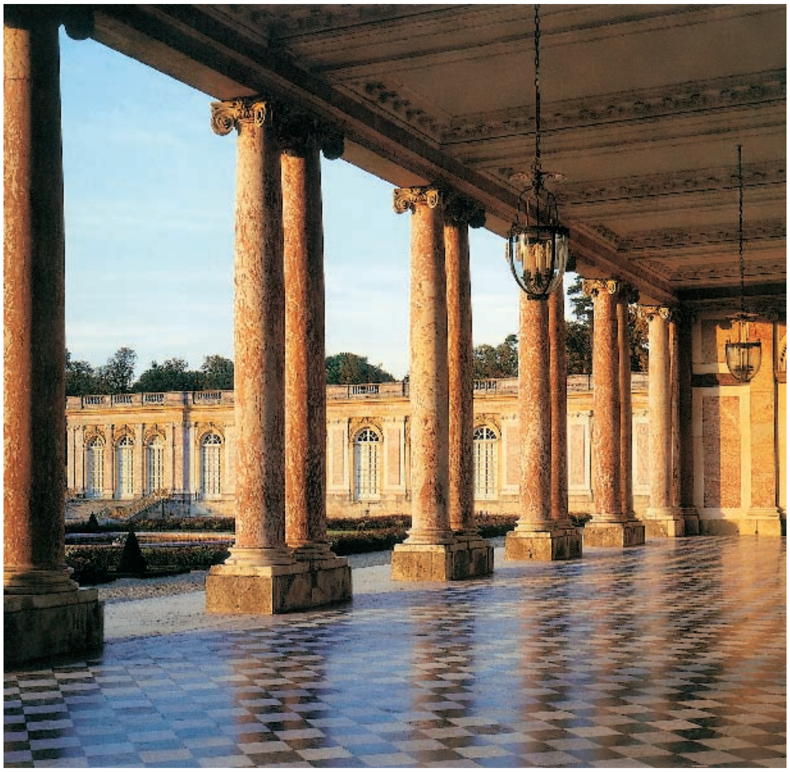
broad field of activity. This second group, using the widespread technique of copper etching, helped the new decorative style to reach predominance.

Integrated into this second group were the decorative artists. Amongst the most famous of these are Juste-Aurèle Meissonnier (1693-1750), Gilles-Marie Oppenord (1672-1742) and François de Cuvilliés (1698-1768), who had also been active in Munich. Their powers of invention and the richness of their imagination can be seen through their engravings and drawings. It also becomes clear here that Italian grotesque was the basis of French ornamentation. The ornamental artists also exerted a considerable influence on the other ornamentation of public buildings, particularly on the blacksmith's work on balustrades, banisters and wrought iron gates.

The Architects

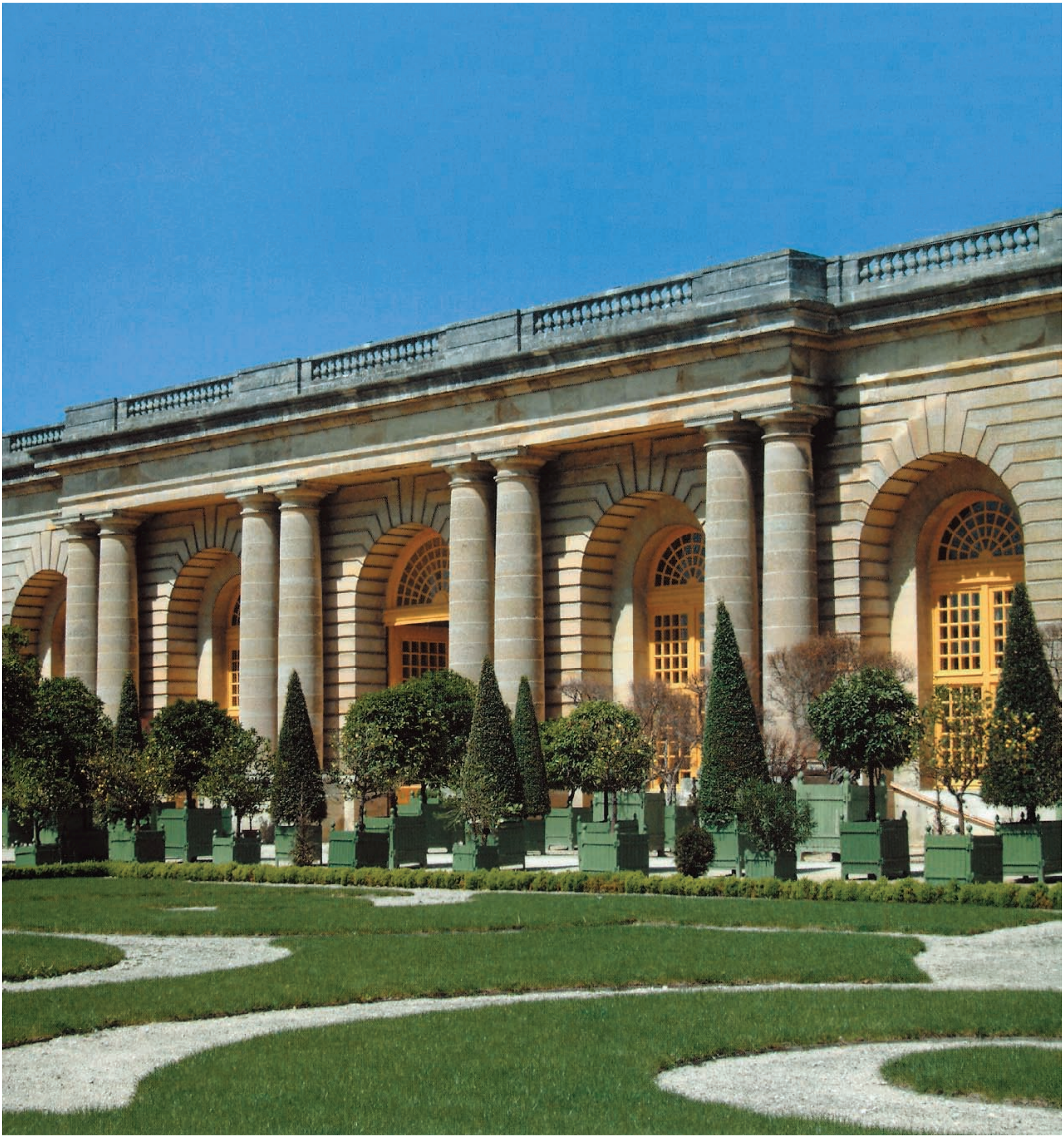
In French architecture in the 17th century, there was a counter-movement against the pompous, heavy Baroque style of Charles Le Brun (1619-1690), with a strict classicism that predominated in the extension of the Louvre by Claude Perrault (1613-1688). His main works as an architect are the eastern and southern external façades of the Louvre (the eastern side is the famous Colonnade). Perrault, in addition to his work as a doctor, was also a philologist and an art theoretician. He translated Vitruvius's *Ten Books about Architecture* and wrote a system of column orders which lasted for many years.

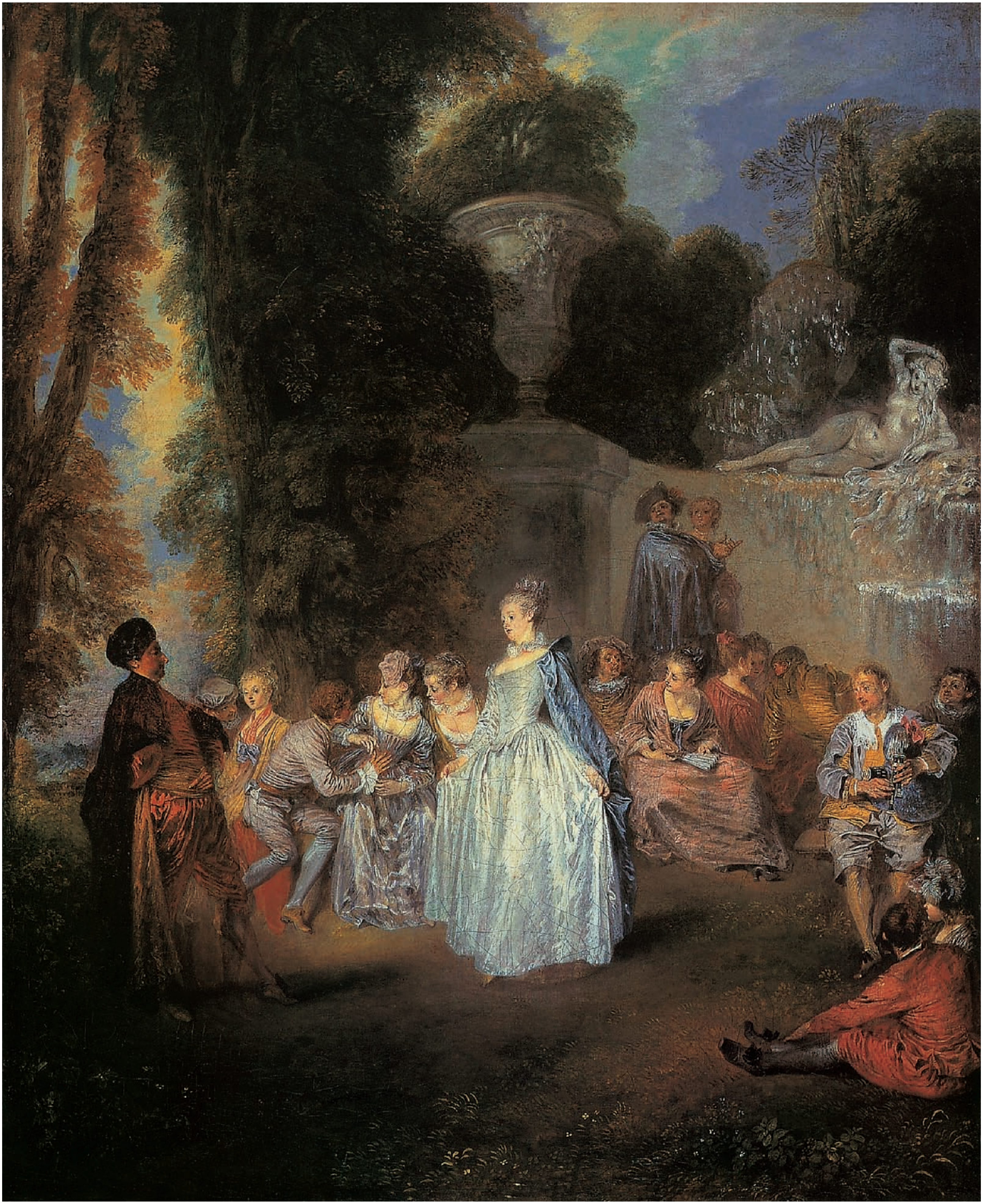
However, an original French style of building was created only by the leading architect of the age, Jules Hardouin-Mansart (1646-1708), who at the young age of 30 was named Court Architect to his sovereign and invented the most effective decorative forms of the Baroque style with the structural rigidity of classicism. The sphere of his major work was in fact the Palace of Versailles with its chapel, royal chambers and the Grand Trianon (page 38), built for the last mistress and presumably secret wife of Louis XIV, the Marquise de Maintenon (1635-1719), and restored by Napoleon I (1769-1821), as well as the Orangerie (page 39). The most important of his artistic works is without a doubt the dome of Les Invalides (the former hospital in Paris for war veterans) completed in 1708, the cupola of which is a masterly combination of monumental effect and



Jules Hardouin-Mansart, *Grand Trianon*, 1787-1788.
Domaine national du château de Versailles, Versailles.

Jules Hardouin-Mansart, *Orangerie*, 1684-1686.
Domaine national du château de Versailles, Versailles.



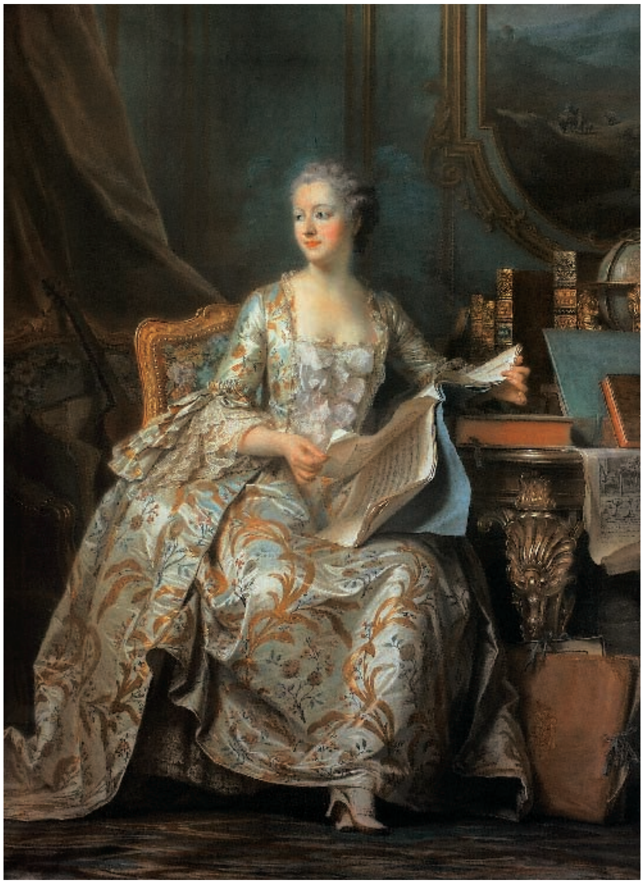


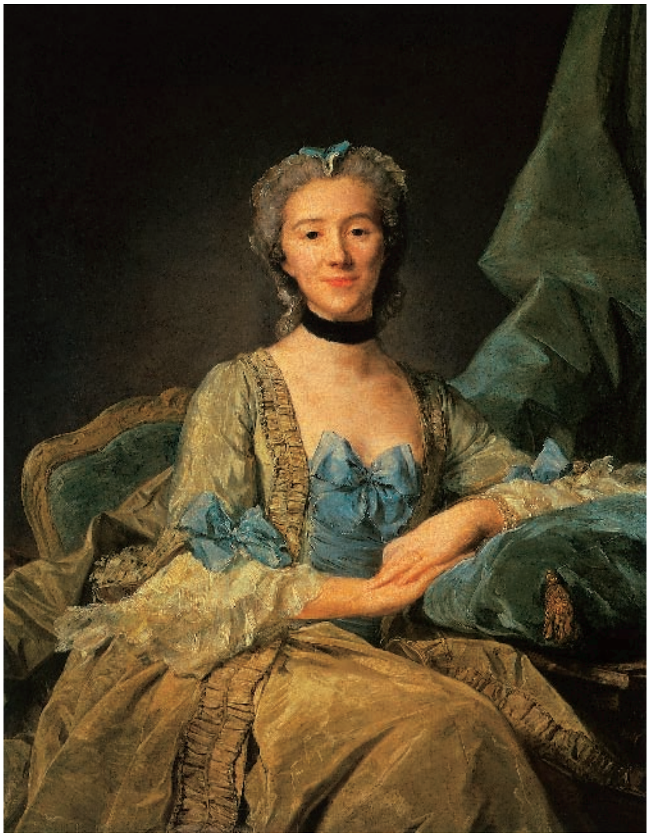
French elegance. Jules Hardouin-Mansart, in all of his works, created the foundations for the elegant decorative lines of the architecture and the ornamentation of the façades.

But all was not purely restricted to Paris. For example in Strasbourg there was the Bishop's Palace built by Joseph Massol (c. 1706-1771) from the plans of the "royal architect" Robert de Cotte (1656/57-1735), a brother-in-law of Hardouin-Mansart, the Hotel Rohan from Massol's plans (1731-1742), the Hotel de Hanau-Lichtenberg (1730-1736), two houses for wealthy bourgeois families (1750-1751) and also the Jesuit College (1757-1759), planned by Le Mire and built by Massol. In Nancy the eye is taken by the wonderful Place Stanislas (pages 36-37), named after a Polish king, the Place de la Carrière and the Place de l'Hermicycle, all built in the years between about 1750 and 1760. The complete entity of these three squares is preserved as a UNESCO World Heritage Site.

Painting

In the 18th century, the cold representation of the pictures of 17th-century designs gradually began to give way to a warmer conception, which developed further and further, manifesting itself ultimately in a frivolity of expression. The era of Jeanne Bécu, better known as Madame du Barry (1743-1793), who





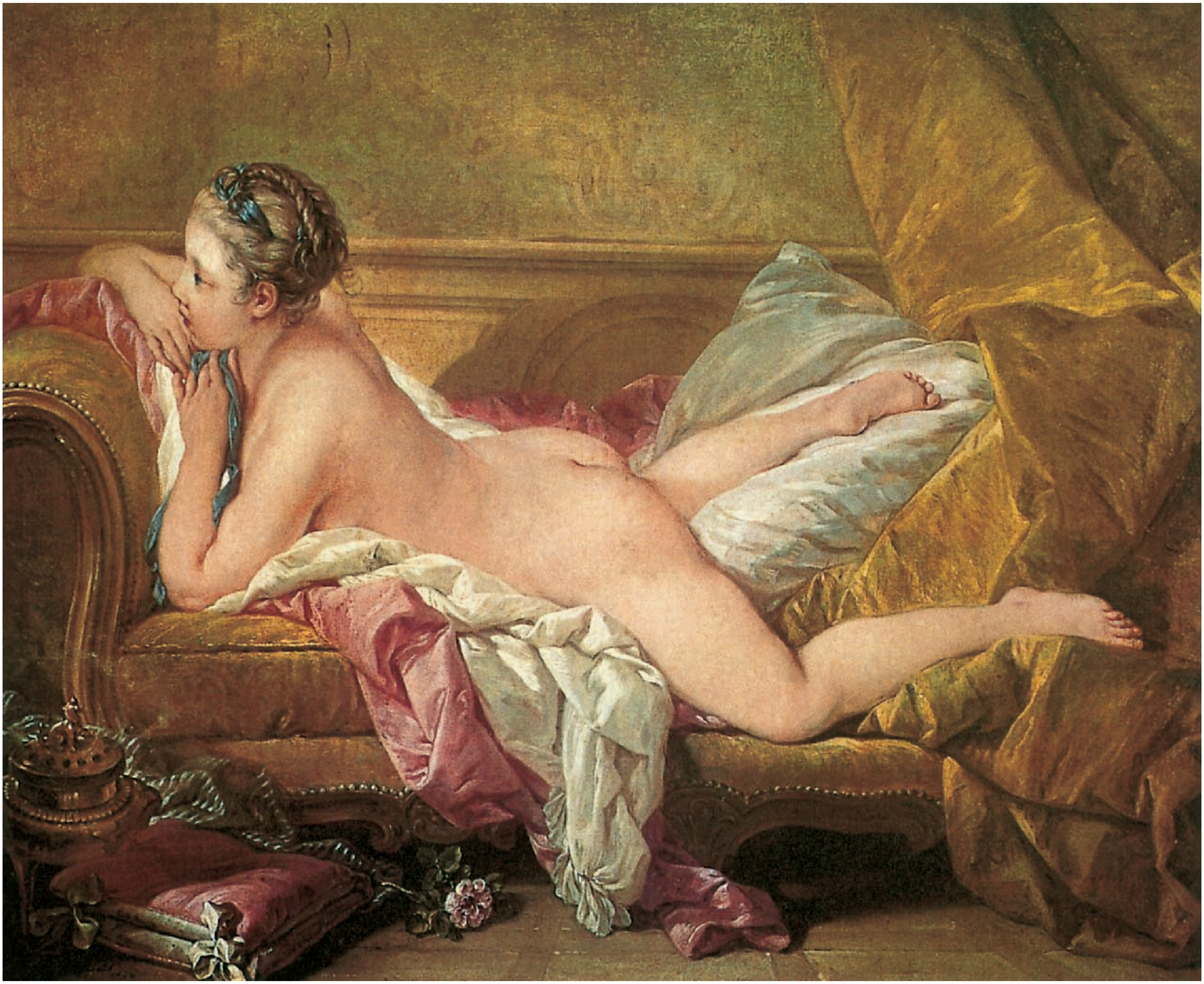
Antoine Watteau, *Fêtes Vénitiennes*, 1718-1719.
Oil on canvas, 55.9 x 45.7 cm.
National Gallery of Scotland, Edinburgh.

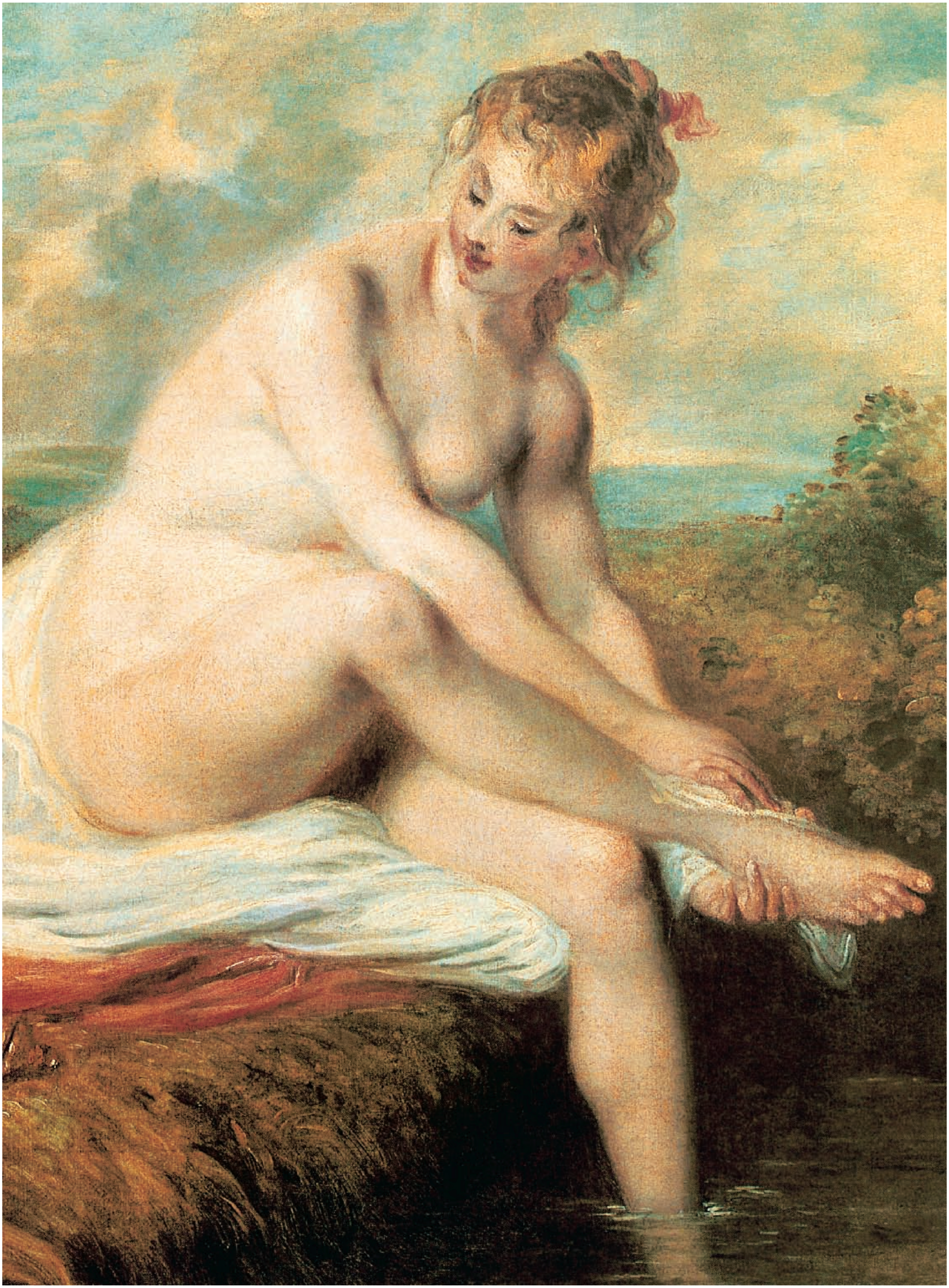
Maurice-Quentin Delatour,
Full-length Portrait of the Marquise of Pompadour, 1748-1755.
Pastel on gray-blue paper with gouache highlights,
the face cut out and mounted on the paper, 177 x 130 cm.
Musée du Louvre, Paris.

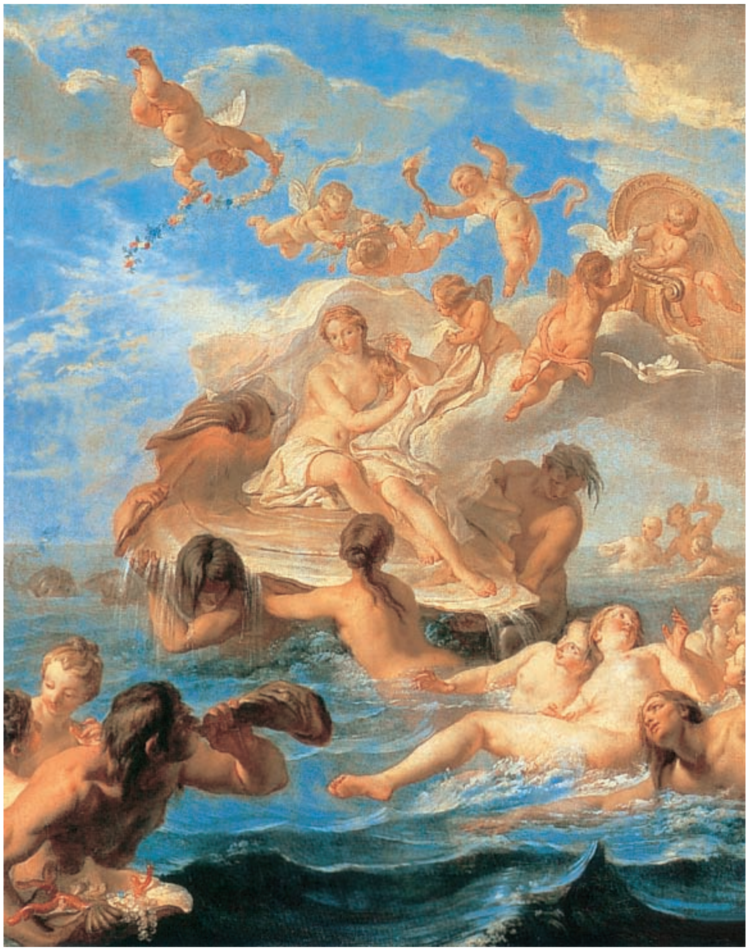
Jean-Baptiste Perronneau, *Madame de Sorquainville*, 1749.
Oil on canvas, 101 x 81 cm.
Musée du Louvre, Paris.

François Boucher, *Reclining Girl*, 1752.
Oil on canvas, 59 x 73 cm.
Alte Pinakothek, Munich.

Antoine Watteau, *The Bath of Diana* (detail), c. 1715-1716.
Oil on canvas, 80 x 101 cm.
Musée du Louvre, Paris.







Noël Nicolas Coypel, *The Birth of Venus*, 1732.
Oil on canvas, 81 x 65 cm.
The State Hermitage Museum, St. Petersburg.

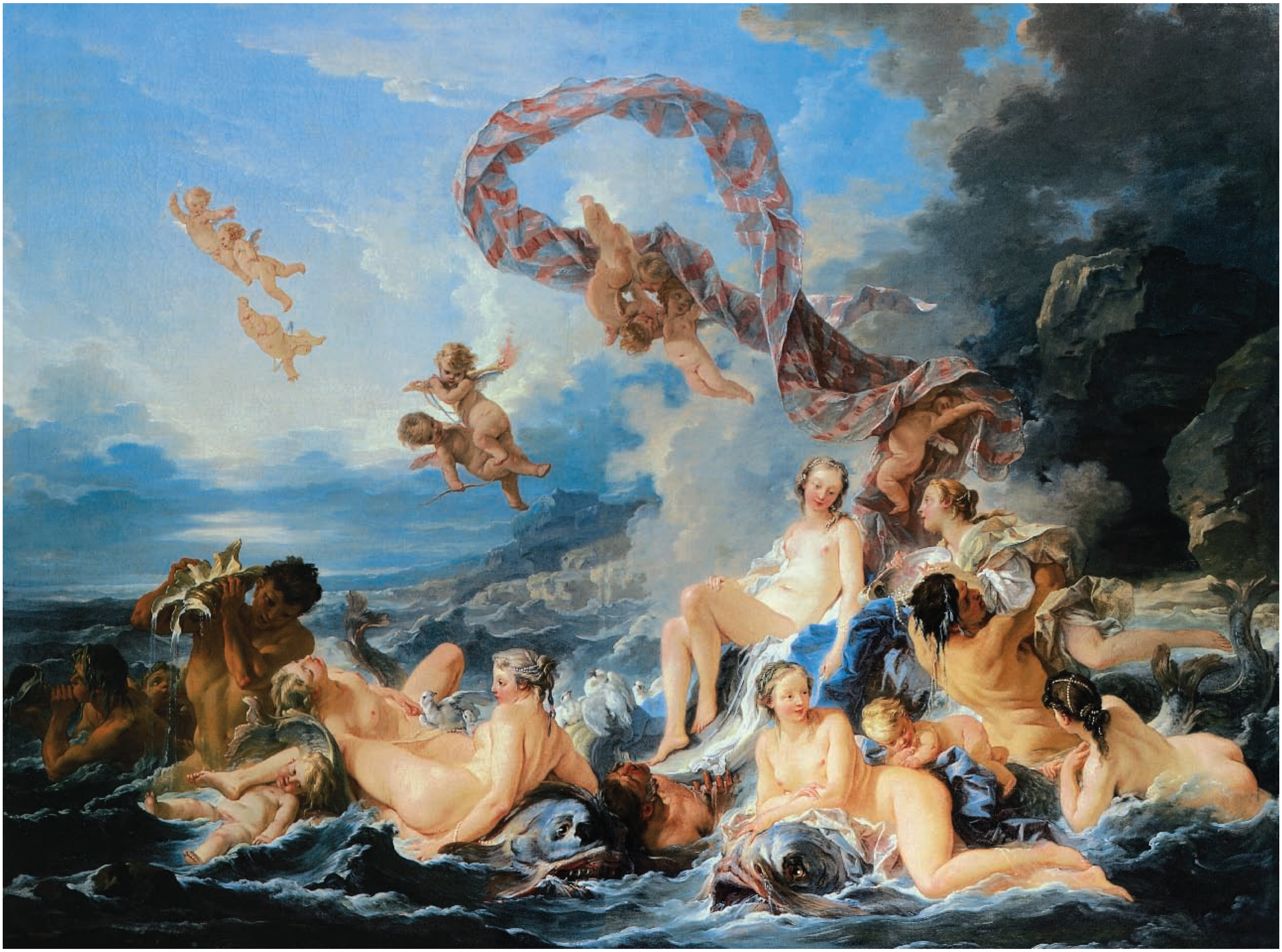
François Boucher, *The Triumph of Venus*, 1740.
Oil on canvas, 130 x 162 cm.
Nationalmuseum, Stockholm.

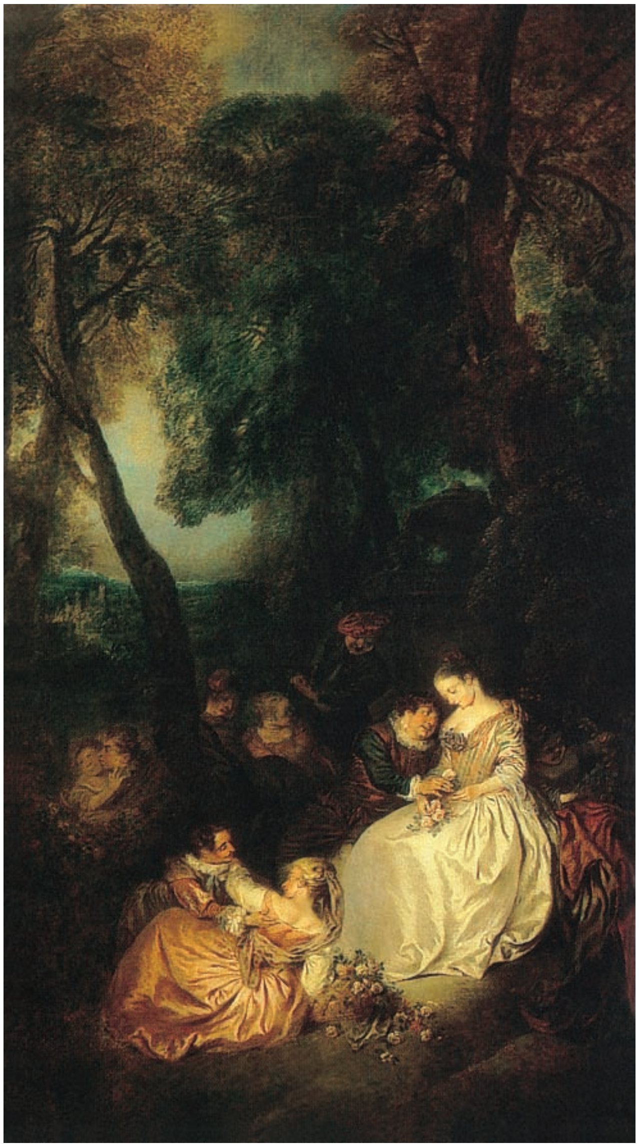
bled to death on the guillotine to the howls of the rowdy population, of Jeanne-Antoinette Poisson, famous as Madame de Pompadour, yearned for different attractions from those of the age of the official royal mistress, Madame de Montespan (1640-1707). This marquise did have seven children with King Louis XIV, but was forced out of court by Madame de Maintenon, who then after a long battle against bankruptcy became the last mistress and later secret wife of the then-aged and tired Louis XIV.

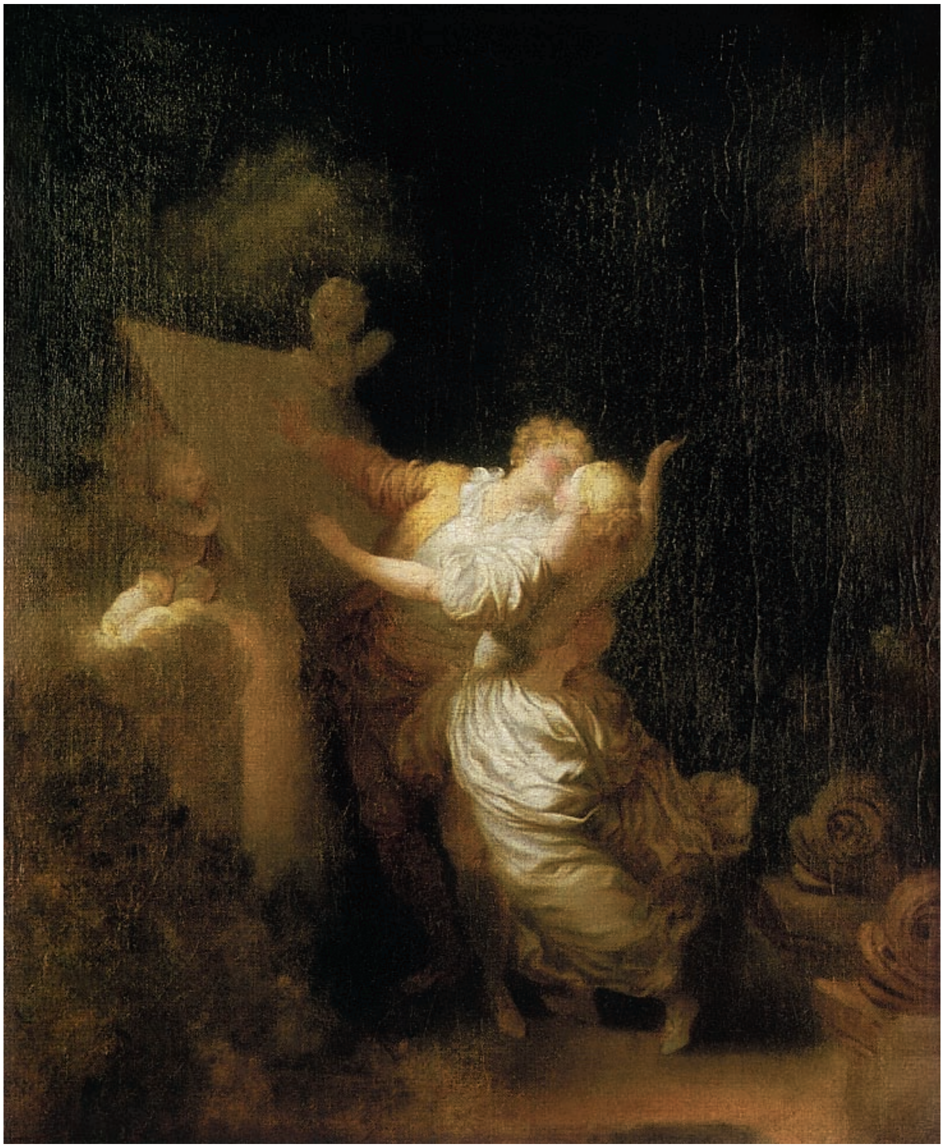
French art in the 18th century finally discovered its own language, in which it could fully communicate its essence. Painting with oils was an extensive process. Pastel painting, developed as early as the 15th century, is painting with dry colour crayons, the rubbings of which settle onto the paper, which is then made wipe-proof with a fixative. The colours, particularly in portraits, seem to have been created for the representation of finely graduated, smoothly changing skin colours and the elegant clothing of this period. Pastel painting had been used earlier by Leonardo da Vinci (1452-1519), Hans Holbein the Younger (1497-1543) and others, but with far less wealth of colour nuance than that which was displayed by the Rococo painters. These pastel artists were almost exclusively portrait painters, and only occasionally did they represent individual mythological or genre figures from their lives or times.

Antoine Watteau and His Successors

Antoine Watteau (1684-1721) was one of the key figures in Rococo art. Of Flemish origin, he came to Paris around 1702, where his interest in genre painting and in the world of theatre (especially the *commedia dell'arte*) was aroused. Through the influence of Rubens (1577-1640), his style did not change so much as his subject matter – the "gay, wanton party". After the pomp of Louis XIV, artists now concentrated on the pleasant, the private and the delicate. In the political sphere and aesthetic movements, there was a noticeable relaxation – art reacted to it with intimate, decorative and erotic motifs and mythological scenes. The pleasures of the flesh celebrated in his pastoral pieces were perhaps really a glorification of true love – at any rate, they portrayed the most hedonistic joys of life. Watteau



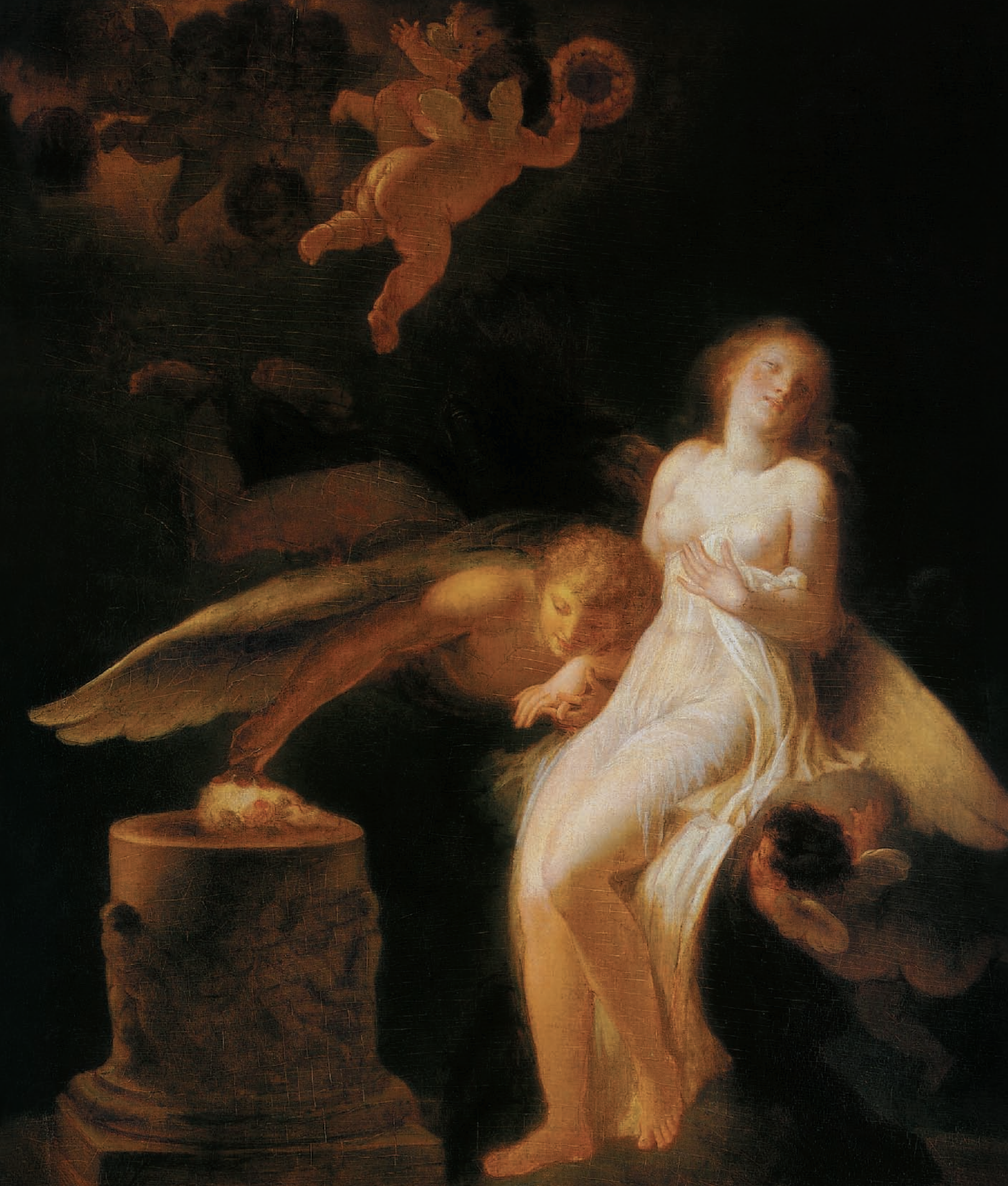


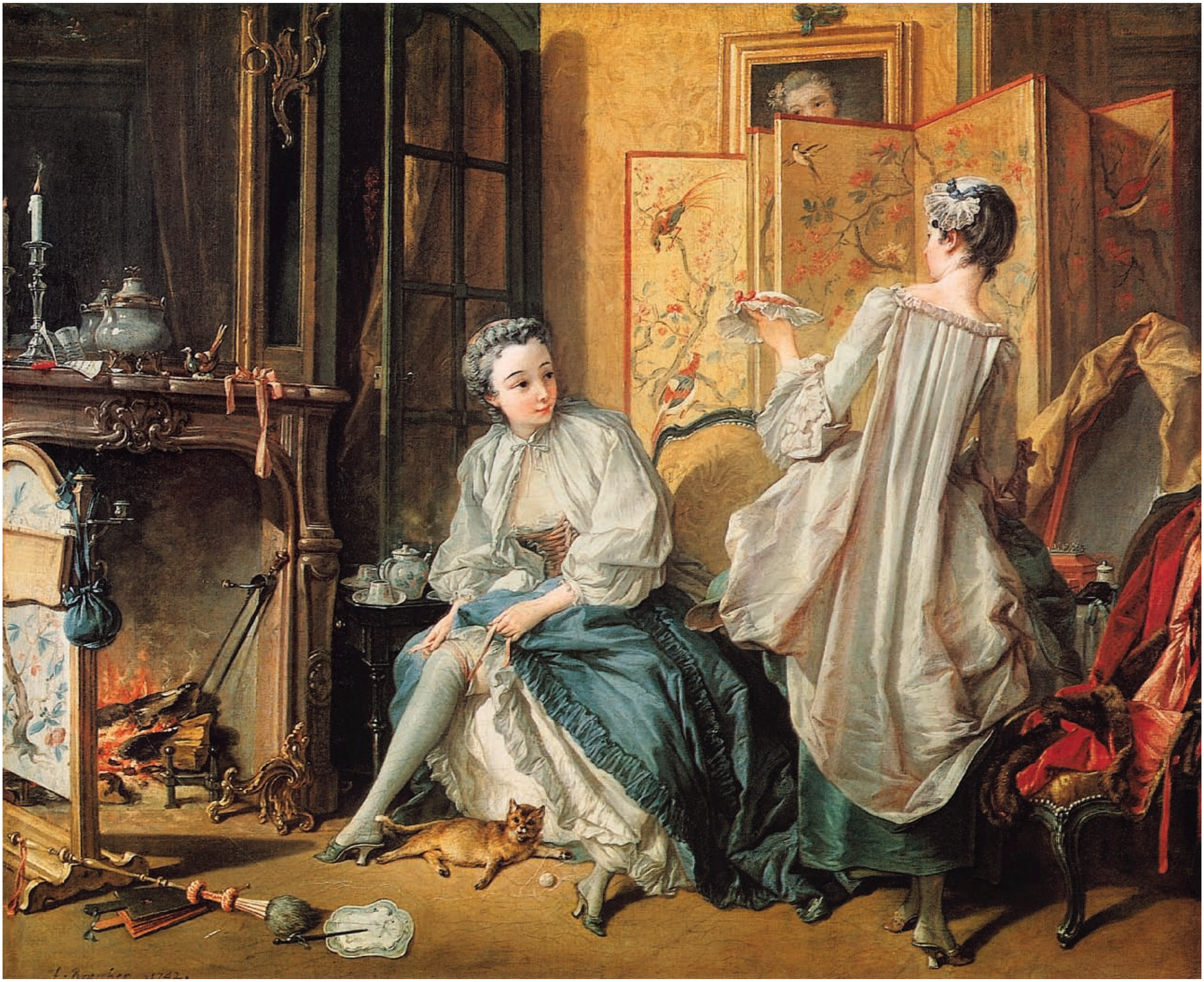


Jean-Baptiste Pater,
Scene in a Park, c. 1720-1730.
Oil on canvas, 149 x 84 cm.
The State Hermitage Museum, St. Petersburg.

Jean-Honoré Fragonard,
Love's Sermon.
Oil on canvas, 62.2 x 51.3 cm.
Villa-Musée Jean-Honoré-Fragonard, Grasse.

Jean-Honoré Fragonard,
Sacrifice of the Rose, 1780-1785.
Oil on wood, 54 x 43 cm.
Parfumerie Fragonard Collection, Grasse.



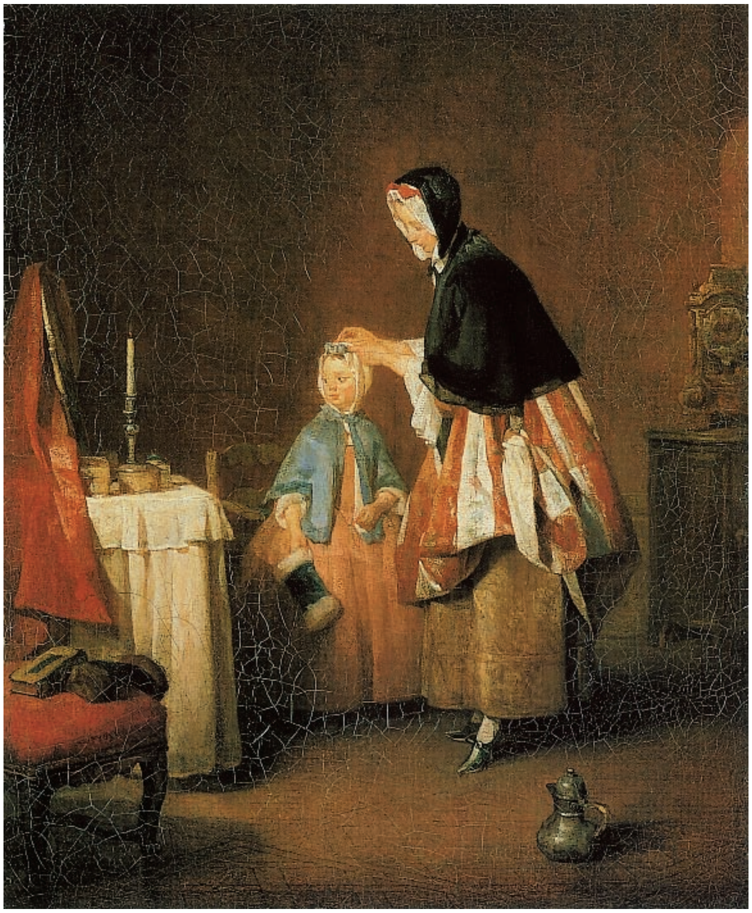


possessed the rare gift of atmospheric colouration, which even in the brightest light still conveyed gentleness, mystery and a kind of musicality, combined with great artistic skill which put him on a par with the masters.

Watteau was the most brilliantly sophisticated painter of the 18th century who, despite his short life, dogged by problems of constant ill health, nevertheless created a series of masterpieces which have never lost their effectiveness that transcended the taste of the age. In his homeland he had made friends with Rubens and a series of other Dutchmen, whose style he adapted. In Paris, he found several friends and influential patrons who made it possible for him to freely exercise his art. At first he was a pupil and assistant of the painter, drawer and etcher Claude Gillot (1673-1722), who in particular acquainted him with the theatre, in which at the time there was a battle for supremacy on the stage between the French and Italian comedies. Watteau derived the Rococo style from the decorative style of the age of Louis XIV, in association with Chinese and Japanese forms of ornamentation characterised by the decorative painting in rooms, boudoirs and salons. From the pastoral plays in the theatre he borrowed the coquettish costumes in which he clad the ladies and gentlemen in his pictures, and depicted them on leisurely outings in the parks of the palaces of nobles and princes, or in rural scenes isolated from the stresses and strains of everyday business and life. He often painted his subjects engaged in relaxation or tender flirtation.

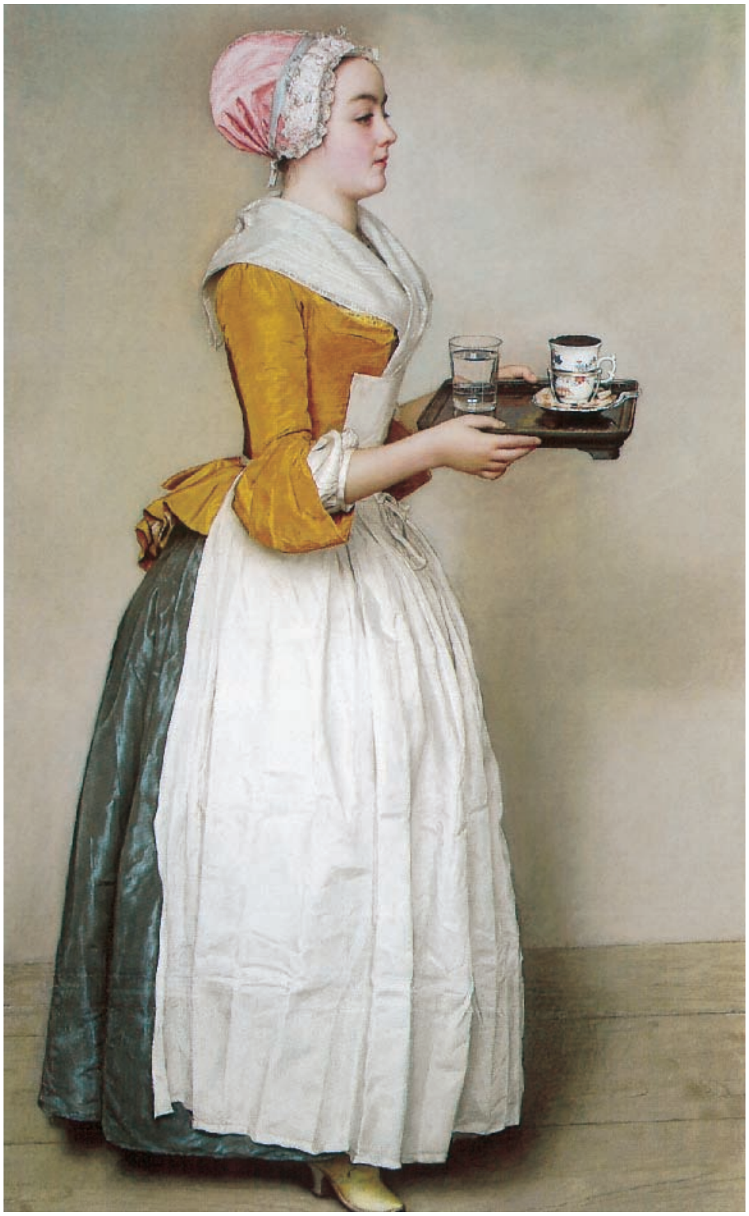
The constantly over-stimulated people of that time interpreted these pictures as a paradise in which their imaginations could run wild. Even earnest men whose thoughts were directed towards lofty goals sought consolation and convalescence from serious intellectual battles. One of the great admirers of Watteau was King Frederick II of Prussia (1712-1786), who adorned his palace with Watteau's pictures.

Amongst Watteau's best works are, of course, *La Leçon d'amour* (the Lesson in Love) (c. 1716), *The Pilgrimage to the Island of Cythera* (page 13) and *The Dance* (between 1710 and 1720). The *Gersaint's Shop Sign* (1720), a sign painted for the Paris art dealer Gersaint, depicted the interior of the sale room and the



François Boucher, *The Toilette*, 1742.
Oil on canvas, 52.5 x 66.5 cm.
Museo Thyssen-Bornemisza, Madrid.

Jean-Siméon Chardin, *Morning Toilette*, 1741.
Oil on canvas, 49 x 39 cm.
Nationalmuseum, Stockholm.



Jean-Étienne Liotard, *The Chocolate Girl*, c. 1744-1745.
Pastel on parchment paper, 82.5 x 52.5 cm.
Gemäldegalerie Alte Meister, Dresden.

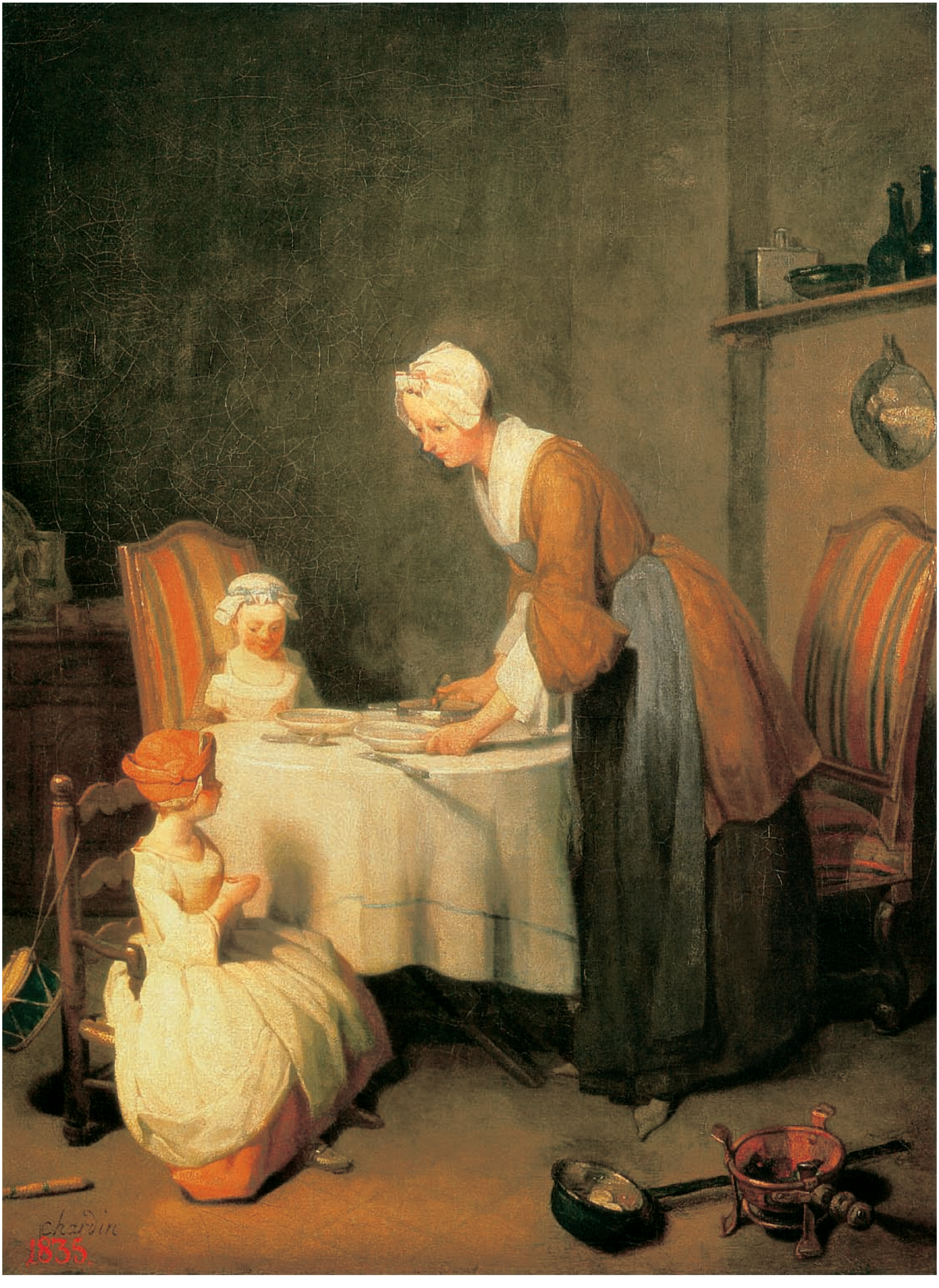
Jean-Siméon Chardin, *Saying Grace*, 1744.
Oil on canvas, 49.5 x 38.4 cm.
The State Hermitage Museum, St. Petersburg.

distinguished visitors, thus capturing the reality of the time. One of his most beautiful pictures, *The Surprise* (c. 1718), had been missing since the mid-19th century and presumed to be destroyed until 2008, when it was discovered in an English country house and soon afterwards sold at auction for more than €15 million. What Watteau had depicted in his pastoral scenes and lively entertainments nevertheless influenced reality insofar as certain items of clothing such as bonnets, bodices, skirts and other ensembles of feminine dress were taken over from the fashion of that time and were still worn 150 years after Watteau's death.

Amongst Watteau's numerous imitators, only two have really made a name for themselves. One is Watteau's student and friend Nicolas Lancret (1690-1743), who in his pictures, widely distributed particularly through engravings, continued the tradition of pastoral scenes and joyous parties. Amongst his best-known pictures are *Game in the Open Air* and *Moulinet*, (both early 18th century) or even the *Breakfast with Ham* (1735). The other is Jean-Baptiste Pater (1695-1736), who initially was trained by his father as a sculptor and later, like a good pupil, obediently stuck to the tracks laid down by Watteau, but brought with him some Flemish humour. He made the artistic form hitherto featured only in life at court and amongst the aristocracy rather more folksy. Pater depicted, in exactly the same way as François Boucher (1703-1770) and Lancret, al fresco parties and dances in marvellous colours. Pater's masterpieces include *The Fortune Teller*, *The Bathers* (c. 1730) and *The Joys of Country Life* (1730-1735).

François Boucher

The inclinations of this somewhat more uninhibited era were particularly to the taste of the very productive François Boucher, the favourite artist of Louis XV and one of his mistresses, Madame de Pompadour. Boucher wanted to please his contemporaries by embellishing their walls and ceilings. In this sense he embodied the taste of the century more than anyone else; he had a gift for composition, which he always expressed with a light touch, elegance and perfect harmony. As early as 1723, Boucher won the much sought-after Prix de Rome, which included a four-year stay in Rome. He was incredibly productive, creating mythological scenes with seductive goddesses,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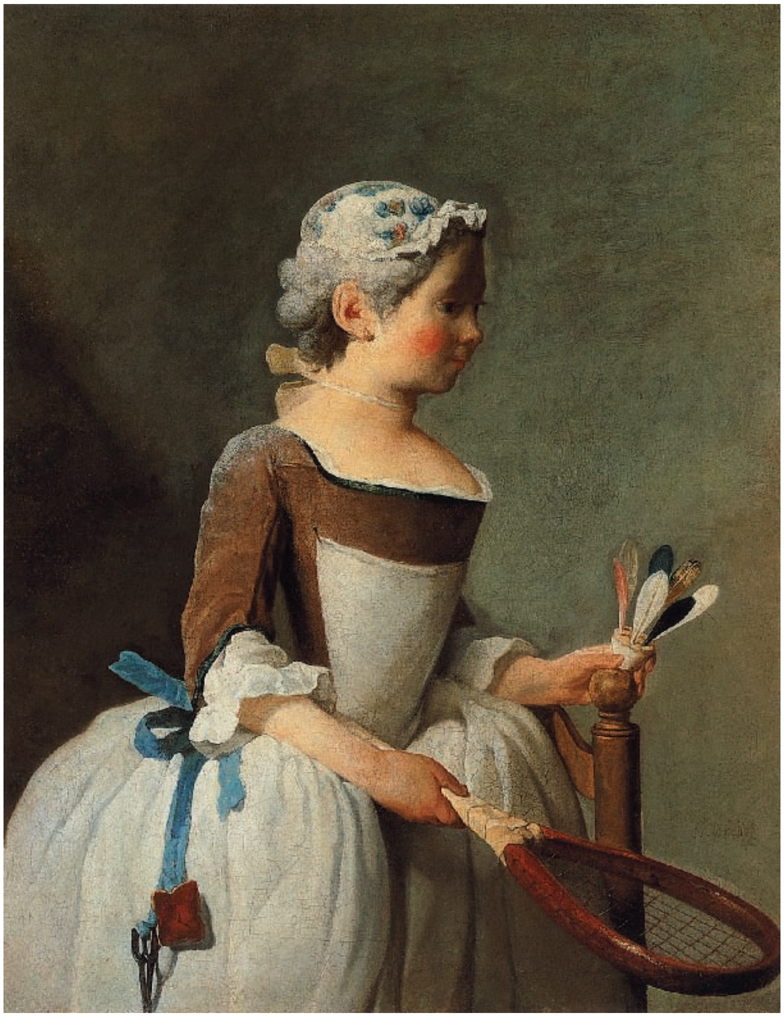
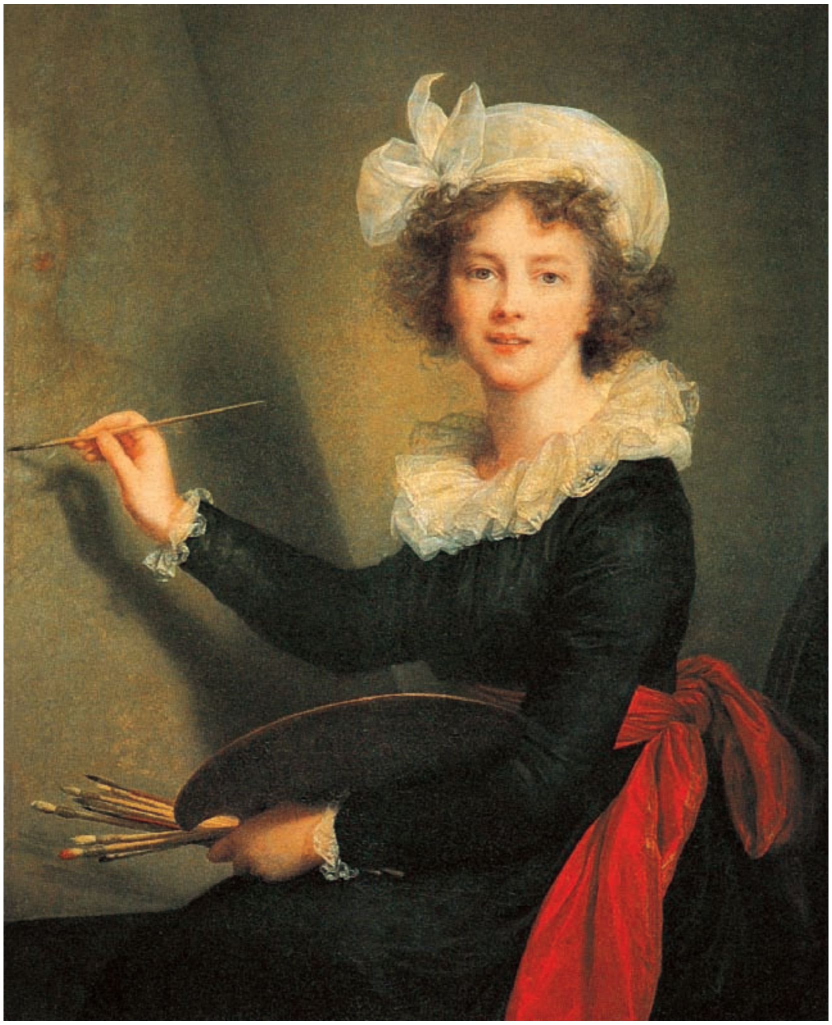
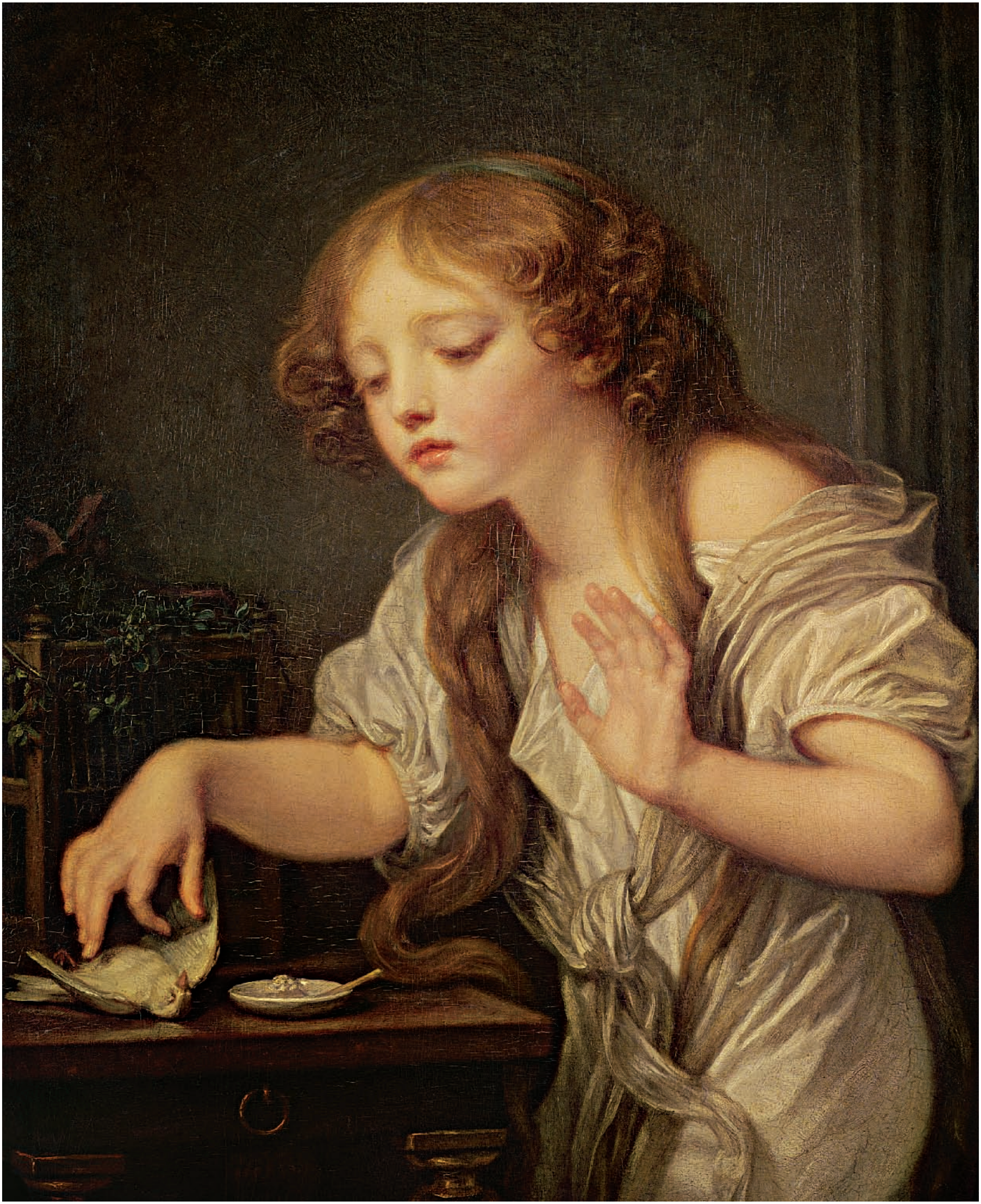


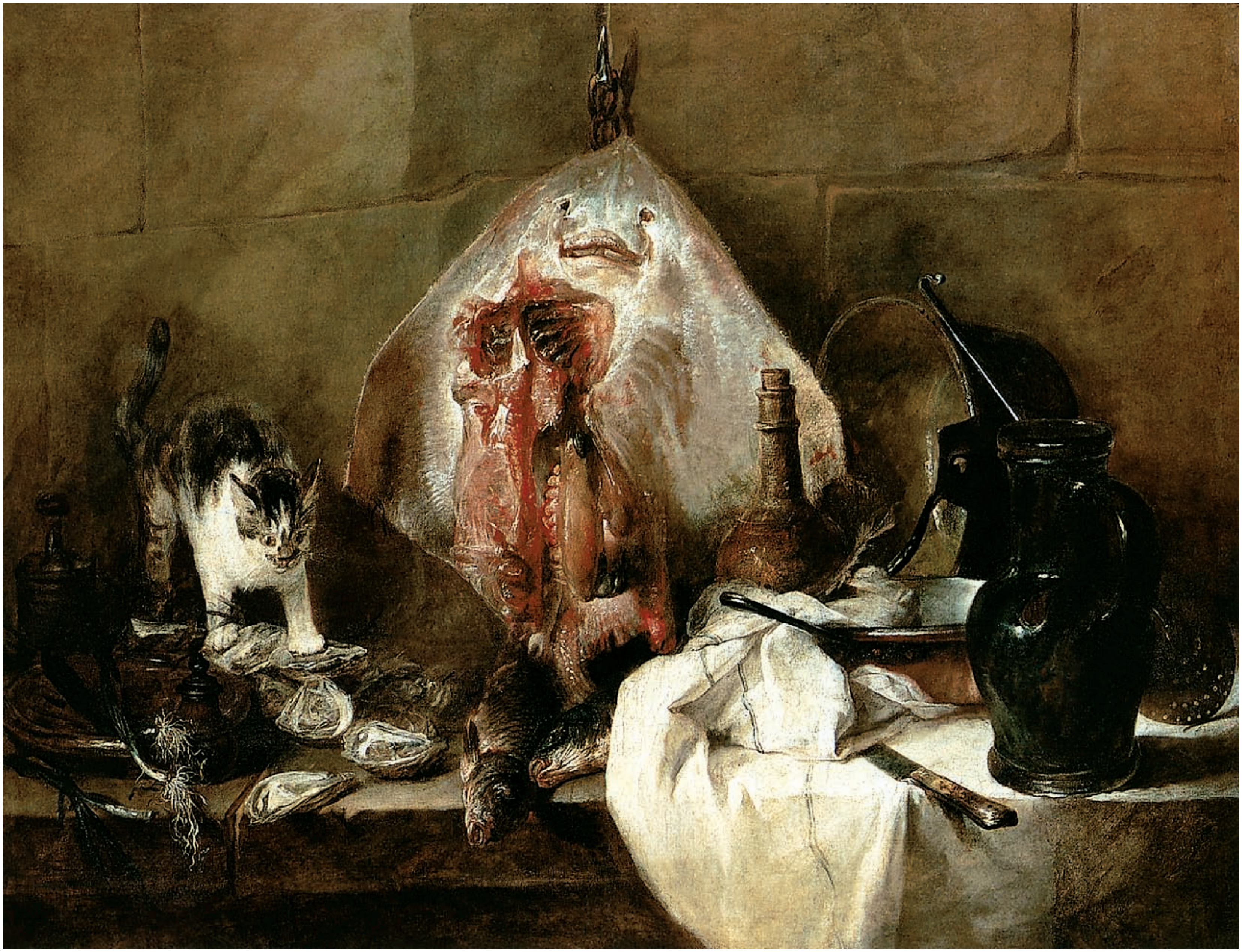


Jean-Siméon Chardin,
Girl with Racket and Shuttlecock, 1740.
Oil on canvas, 82 x 66 cm.
Galleria degli Uffizi, Florence.

Élisabeth Vigée-Le Brun,
Self-Portrait at the Easel, 1790.
Oil on canvas, 100 x 81 cm.
Galleria degli Uffizi, Florence.

Jean-Baptiste Greuze,
The Dead Bird, 1800.
Oil on canvas, 68 x 55 cm.
Musée du Louvre, Paris.





for example *Diana after Bathing* (1742), and pastoral scenes with alluring activities. In addition, he illustrated books and created designs for tapestries, models for porcelain figures, as well as fans and theatre decorations.

As a decorative artist he was by no means inferior to his fascinating Italian contemporary Tiepolo (1696-1770). In addition he painted outstanding portraits, for example the two portraits of Madame de Pompadour of 1750 and 1759, as well as intimate domestic scenes such as the *Morning Coffee* (page 32) or *The Milliner* (1746). As a painter of portraits, Boucher was always pleasing and flattering, and as a chivalrous phrasemonger, he created a world which was far removed from reality, buried under a thick layer of powder and makeup, as in his *Venus in Vulcan's Smithy* (1757). He was frequently attacked by Diderot for his deceptive portrayal of a frivolous lifestyle. After the French Revolution, Boucher disappeared almost completely and was not rediscovered until the end of the 19th century.

Jean-Honoré Fragonard

Boucher had a large number of pupils. One of the best and most talented was Jean-Honoré Fragonard (1732-1806), the son of a perfume manufacturer. He came from Grasse, the city of perfume, and he looked up to Boucher and essentially painted romantic gardens with fountains, grottoes, temples and terraces and intended to continue this chivalrous and successful tradition, for instance with *The Bathers* (1756), with the famous *The Swing* (page 26) and *The Stolen Kiss* (page 62), when the storms of revolution broke out and brought a violent end to this kind of art. So he decided to bring down the curtain on the end of the 18th century, which was heralded by Watteau with his tender and sometimes melancholy pictures and with his fireworks. Watteau was deep and lost in thought; Fragonard was bright and lively. His pastoral and boudoir scenes were popular, especially his *fêtes-galantes* in the Rococo style. Under the patronage of King Louis XV, he became the great artist of pleasure, desire and carefree enjoyment of life. He missed the connection with the classical trend that arrived after the Revolution. He died, as reported, alone and forgotten in 1806 in a café where, despite his poverty, he was treating himself to an ice cream as a means of recuperating from the wear and tear of the day.

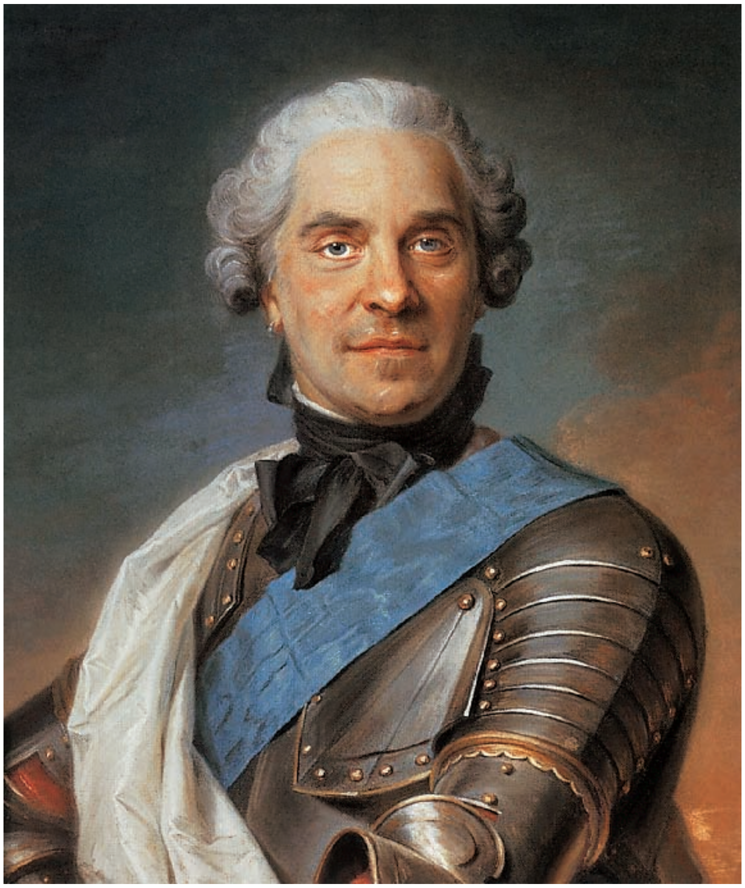
Successors

A bourgeois trait emerged in the French art sphere, with the help of two other painters, Jean-Siméon Chardin (1699-1779) and Jean-Baptiste Greuze (1725-1805). Chardin was one of the most important colourists of the 18th century. Originally a still life painter, he had then extended his work to the depiction of objects from daily life, as in *Cook Cleaning Turnips* (1738). These pictures show the plain unvarnished reality from which he knew how to find the artistic charm, without regard for particularly intensified intellectual or spiritual profundity in the pictures. In 1728, the Royal Academy accepted two of his new still life works from this year: *The Skate* (page 54) and *The Buffet* (page 20). This gave him accreditation and membership, allowing him to receive royal commissions. Chardin revealed in oils the hidden poetry and intimacy that lingers behind objects of daily life in addition to capturing their splendour and subtleties. He did not seek his models amongst the rural population, but painted the domestic life of the citizens of Paris. Some of his best works were *The Washerwoman* (1735), *Saying Grace* (page 51) and *Morning Toilette* (page 49).

Chardin, who was greatly impressed by his study of Dutch painting, attempted to apply this style to his pictures of flowers and kitchen scenes, which surpassed many of his works of idols, in terms both of subject and emotional content. Diderot called him the "Great Magician". Despite his successful art career, Chardin experienced much misfortune in his private life. Family strife and deteriorating eyesight gave him much to contend with. His finances disappeared and he himself faded almost into oblivion until the brothers Edmund (1822-1897) and Jules de Goncourt (1830-1870) rediscovered him around the 19th century and celebrated his work.

Jean-Baptiste Greuze (1725-1805) was one of the most significant artists of the French school in the 18th century. His unique style and sentimental, melodramatic genre pictures distinguished him

Jean-Siméon Chardin, *The Skate*, c. 1725-1726.
Oil on canvas, 114 x 146 cm.
Musée du Louvre, Paris.



Maurice-Quentin Delatour,
Maurice de Saxe, Marshal General of France, 1750-1760.
Pastel on blue paper, 60.8 x 24.4 cm.
Musée du Louvre, Paris.

Maurice-Quentin Delatour,
Bust Portrait of Louis XV, 1748.
Pastel on gray-blue paper, glued onto stretched canvas, 60 x 54 cm.
Musée du Louvre, Paris.

Jean-Honoré Fragonard, *Young Girl Kissing a Cat.*
Oil on canvas, 42 x 33 cm.
Museum Langmatt-Stiftung Langmatt Sidney und Jenny Brown,
Baden (Switzerland).

Jean-Honoré Fragonard, *Sapho with Cupid*, also known as *Favour Inspiration*.
Oil on canvas, 60.5 x 50.5 cm.
Private collection, Paris.

Jean-Baptiste Greuze, *Portrait of Countess Ekaterina Shuvalova*, c. 1770.
Oil on canvas, 60 x 50 cm.
The State Hermitage Museum, St. Petersburg.

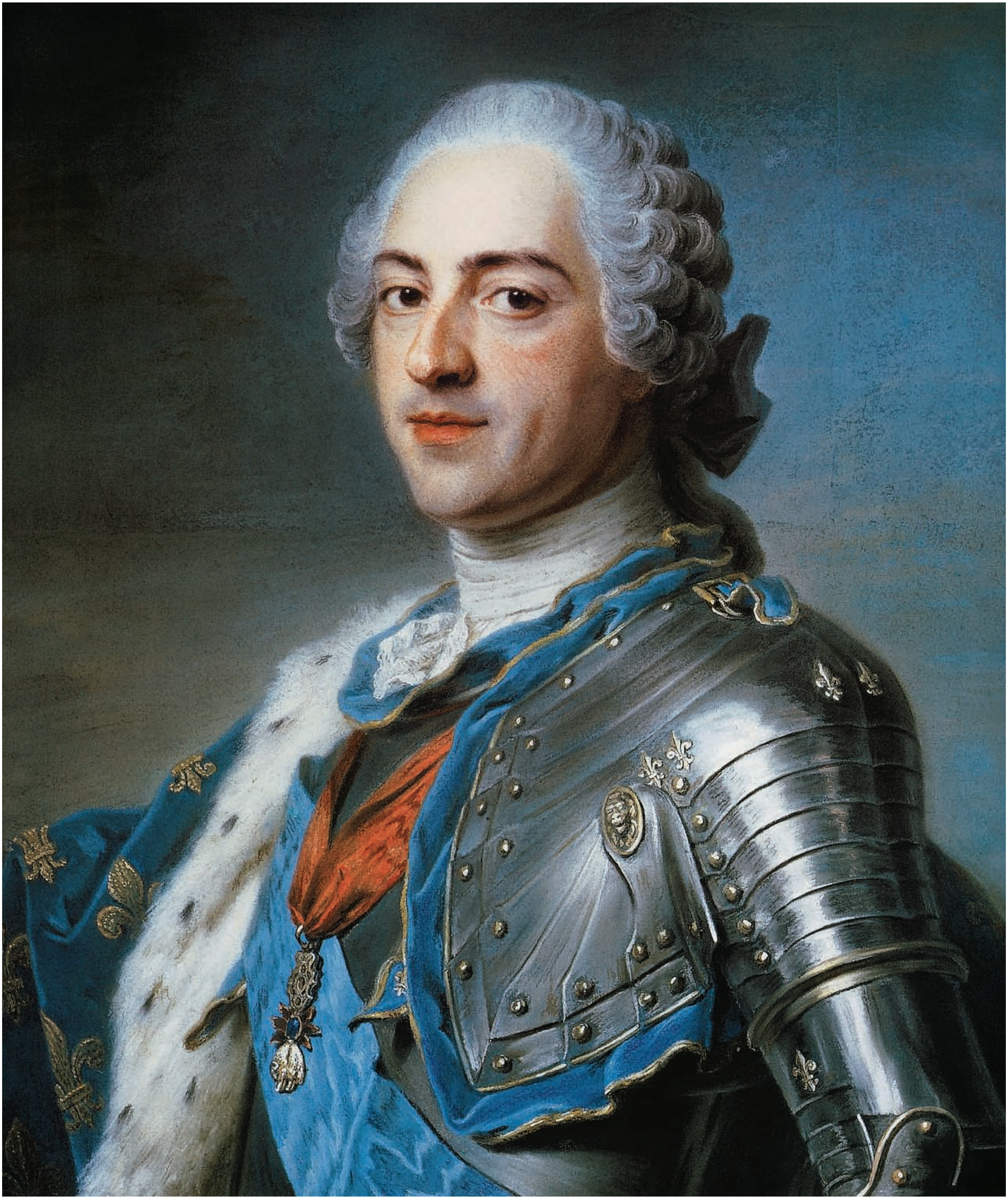
Nicolas de Largillière, *Portrait of a Woman*, c. 1710.
Oil on canvas, 80 x 64 cm.
The Pushkin State Museum of Fine Arts, Moscow.

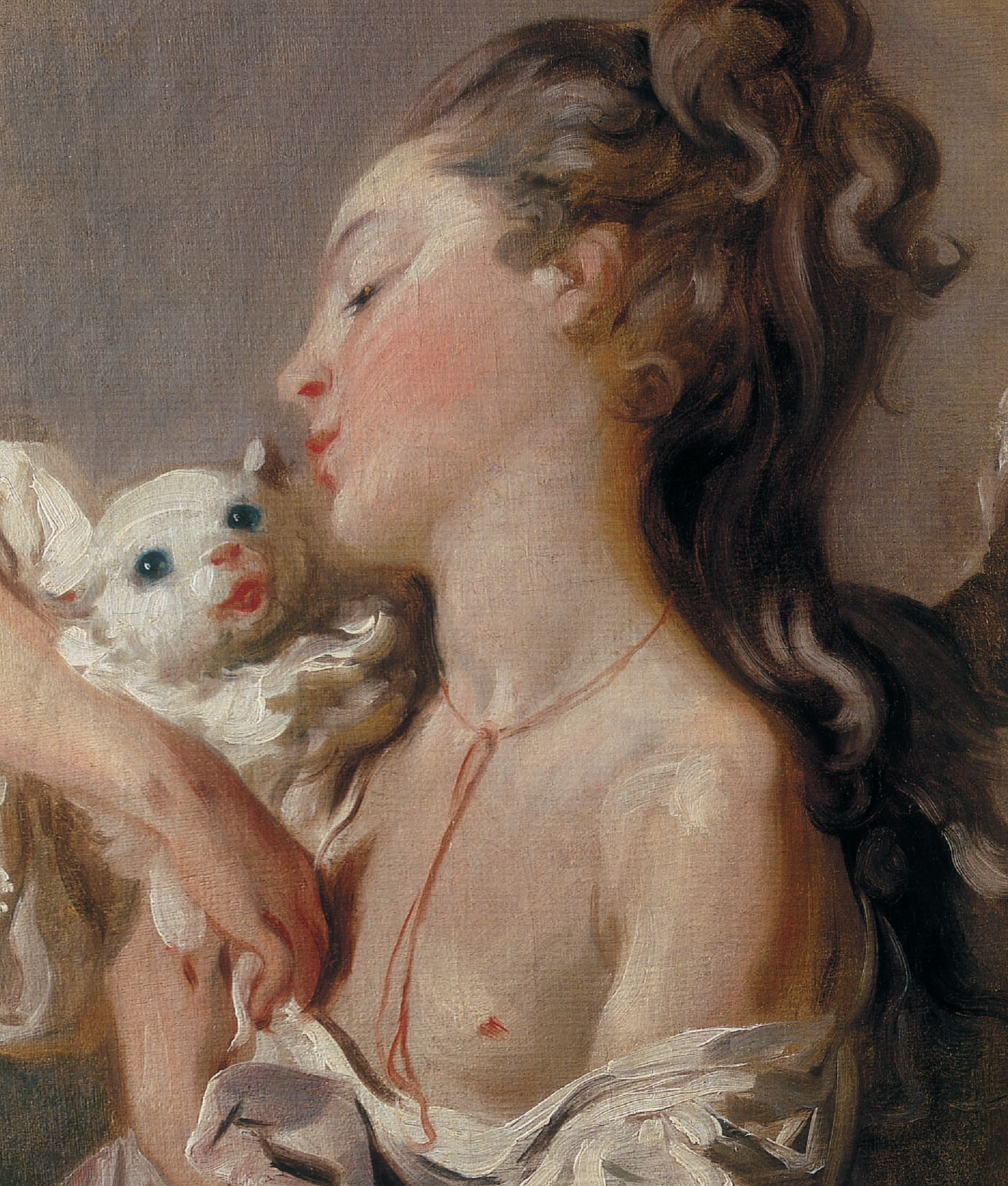
from all the others; he created his own, uniquely personal style. Although his piece for entry to the Academy in 1769 was rejected, the critics, even at an early stage in his career, showered him with praise, most of all Diderot, who claimed to have discovered in him “morality in the form of art”. His *L’Accordee du Village* (1713, *The Village Bride*), in which every detail had the effect of an actor playing his role, seemed to emerge from a “comedie-larmoyante” (sentimental domestic drama) or a contemporary drama. Many of his later works were delightful pictures of young girls.

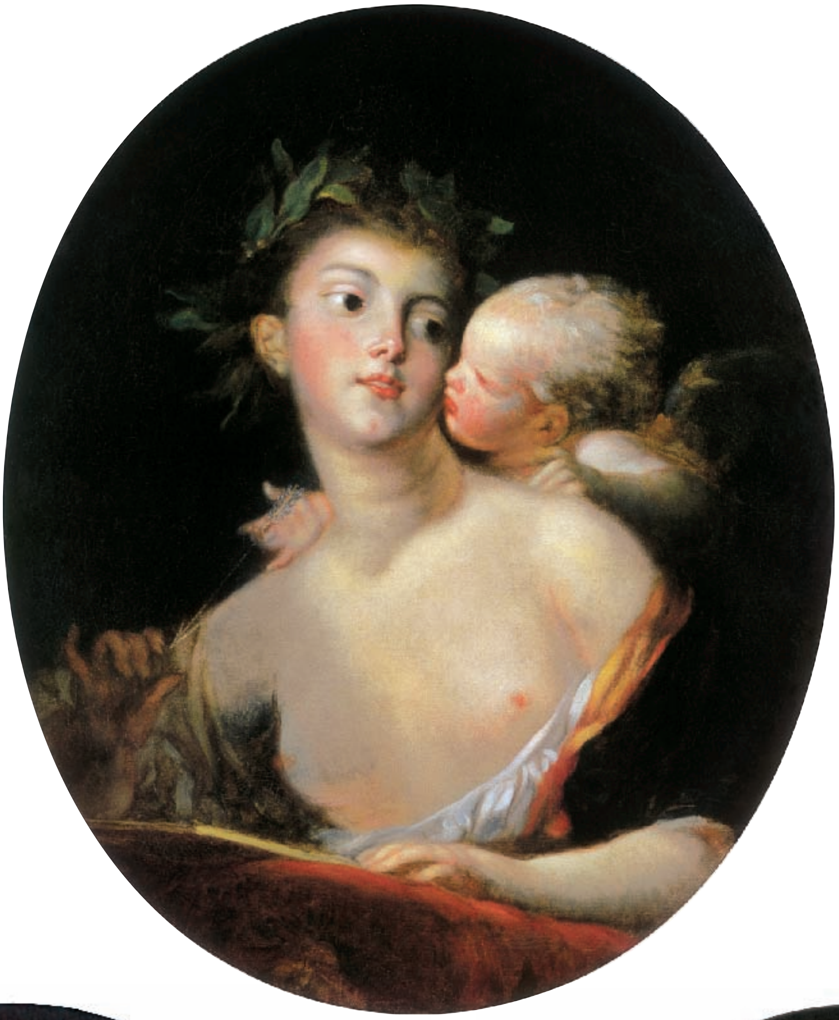
Greuze placed the emphasis very particularly on the sensitive, even if it then, as in *The Broken Jug* (1785), occasionally crossed the line into the melodramatic. In the representation of faces and half-figures of pretty children and girls, sometimes looking rather lost in thought but also fitting the taste of the upper classes, he made certain admissions, whereby he created a style of painting which has outlived all the revolutionary upheavals. These works include the *Portrait of a Young Peasant Girl* and *Portrait of a Young Girl* (both c. 1770-1780). With the end of the century, his career, too, came to an end. A new style and a new star were discovered: neoclassicism and Jacques-Louis David (1748-1825).

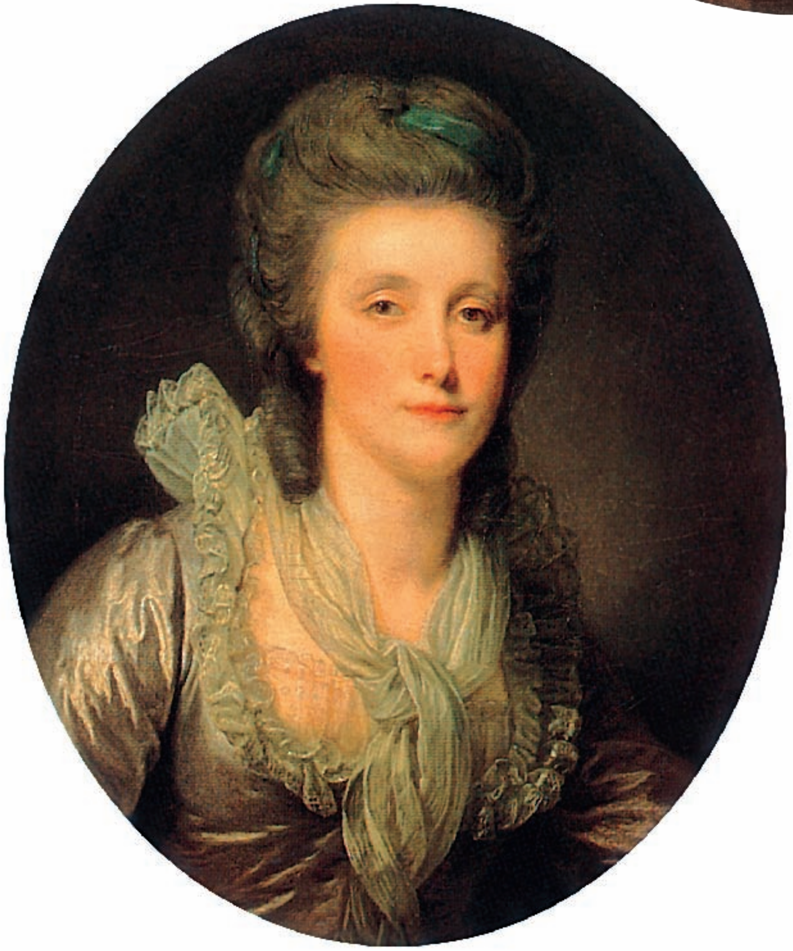
In the year 1720, the highly productive Venetian Rosalba Carriera (1675-1757), who worked mainly at the courts in Vienna, Modena and Versailles, visited Paris. She had a reputation across Europe as an outstanding pastel artist; in Paris, although she did not stay very long, she stirred up a veritable storm of enthusiasm with her art, which includes amongst many others the *Portrait of a Boy in the Leblond Family* (page 86).

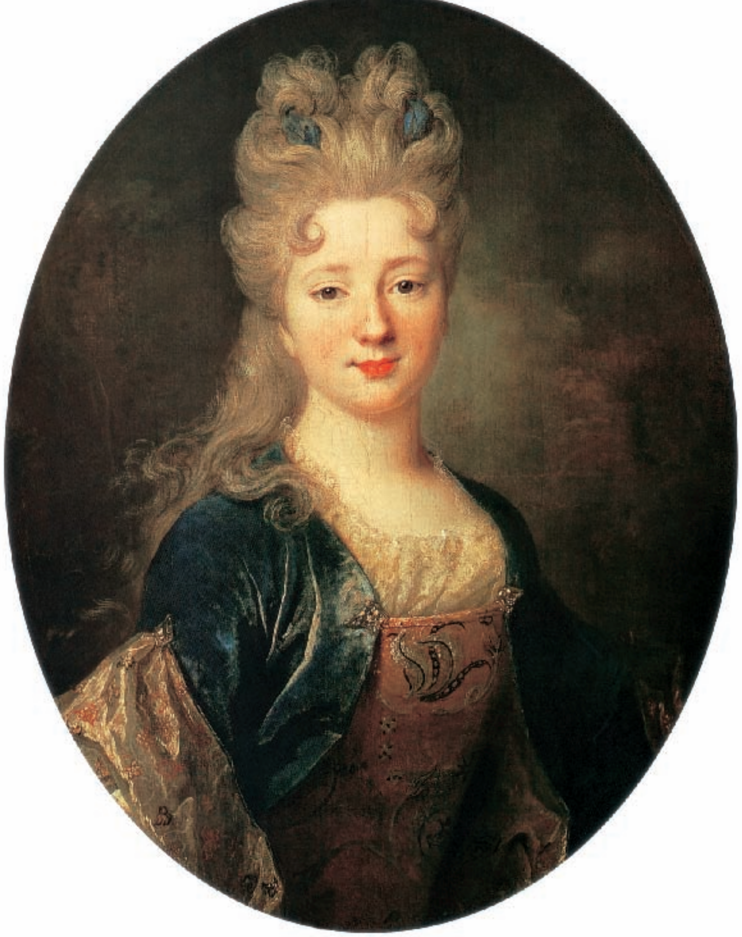
Artistically the most outstanding of the pastel painters were her contemporaries, Maurice-Quentin Delatour (1704-1788) from France and Jean-Étienne Liotard (1702-1789) from Geneva. Maurice-Quentin Delatour was the son of a trumpeter who, after completing his apprenticeship and some travels that took him to London, settled in Paris as a twenty-year-old. At first he had to struggle to break through until he became famous with his *Portrait of Voltaire* (1735). As a member of the Académie Royale de Peinture et de Sculpture (1746) he was nominated four years later as the Royal Artist, and created several portraits of











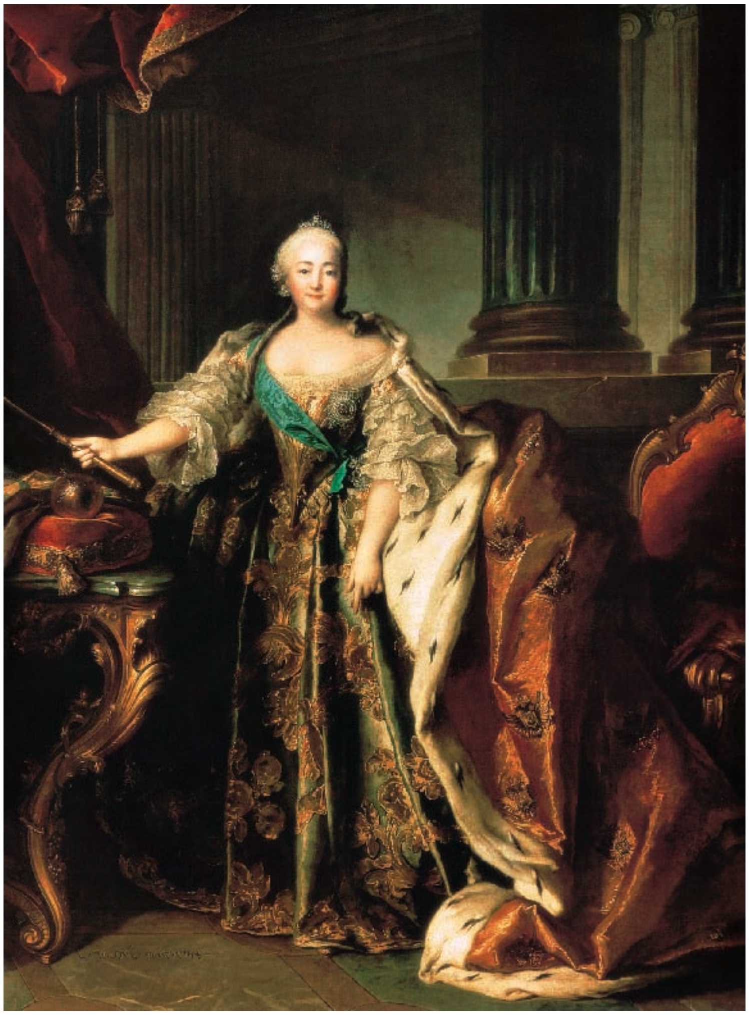
Louis XV (page 57) and his family. Portraits of the Marshal of France – Count Maurice of Saxony (page 56), Madame de Pompadour (page 41), and the rather roguish-looking *Pater Emmanuel* (c. 1757) helped solidify his reputation as a portraitist.

Jean-Étienne Liotard worked as a portrait painter in many European cities including Vienna, London and Amsterdam. His most famous portraits include the great one of Richard Pococke (1738-1739), that of the *Turkish Lady with Servant* living life in the grand style (1742-1743) and that of François Tronchin (1757) proudly presenting his Rembrandt painting. However, it was his matchless *Chocolate Girl* (page 50) that brought him real fame.

Jean-Marc Nattier (1685-1766) was a pupil of his father. In 1717 he created his thematically dark painting *The Battle of Lesnaya* (page 12), and by 1718 he had become a member of the Académie, but was not appointed professor there until 1752. Nattier concerned himself for many years with ornithological themes before turning to painting with pastels and causing a sensation with his extremely delicate portraits of women. Amongst these are the portrait of *Marie Leszczyńska*, *Queen of France*, *Reading the Bible* (page 19) and the *Portrait of a Lady* (c. 1750). This earned him the reputation of a courteous painter of ladies. In addition, Nattier is regarded as the inventor of the “portrait histoire”.

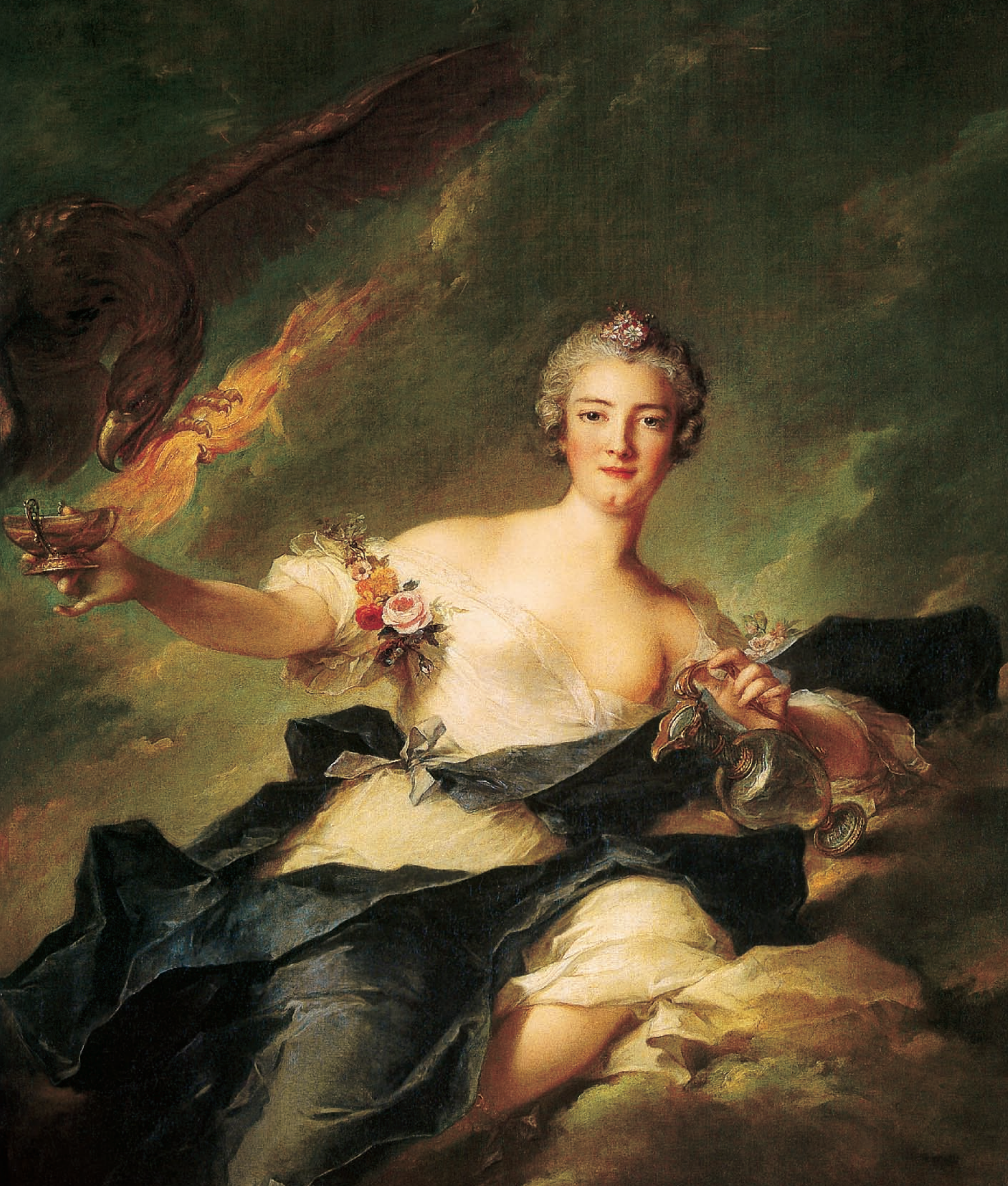
Another of the great pastel artists was Jean-Baptiste Perronneau (c. 1715-1783), who was always to some extent in the shadow of Delatour. He is indeed one of the genre artists, depicting the customs, morals and manners of the age. He also created portraits in oils before turning to pastels. He exhibited between 1746 and 1779 in the Salon, where he had a confrontation with Delatour, when the latter exhibited a self-portrait and Perronneau a portrait of the artist for which he had modelled himself. But also well known are his *Portrait of Sara Hinloopen* (mid-18th century) and the portrait of *Madame de Sorquainville* (page 41). Perronneau died in Amsterdam, completely forgotten.

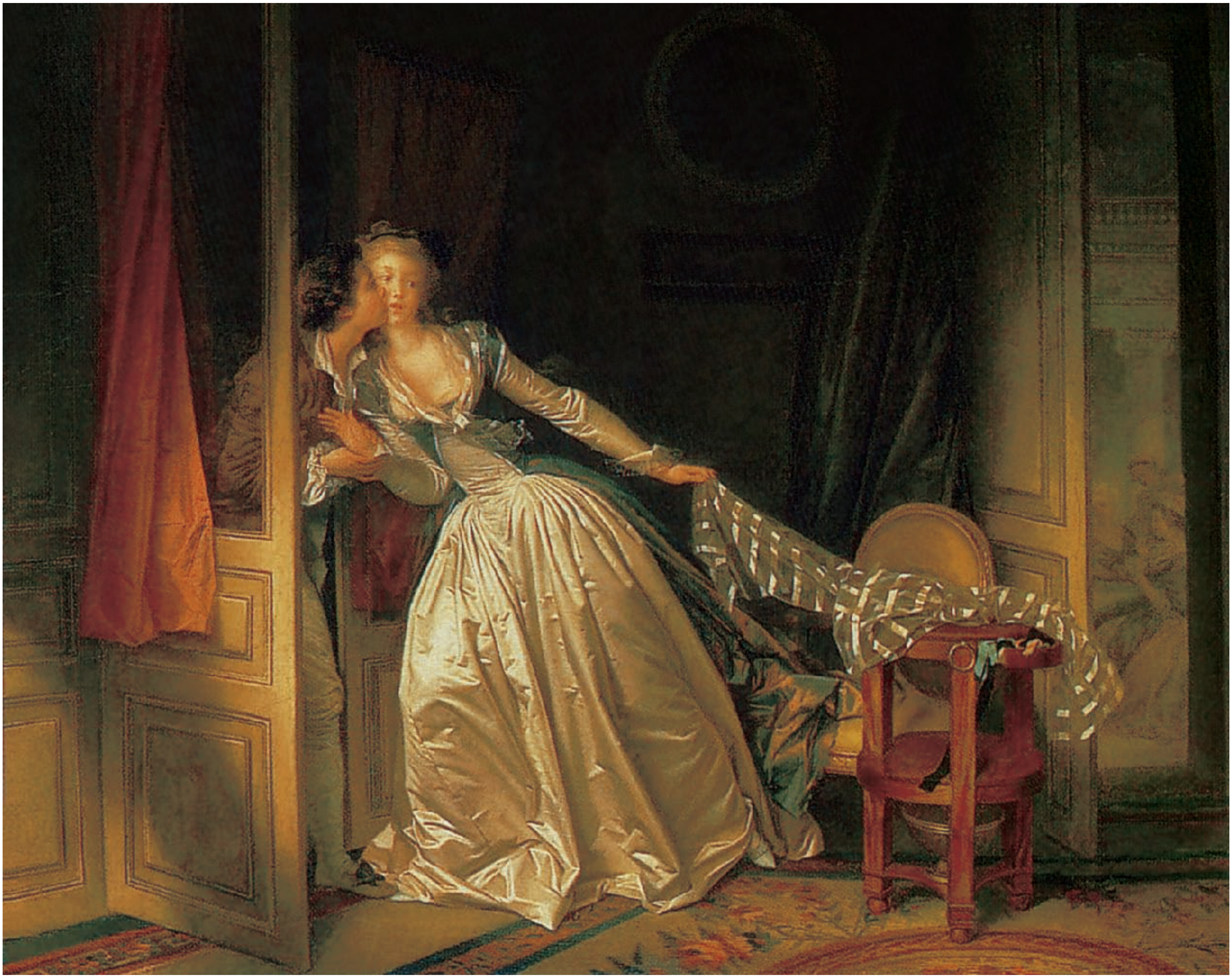
In addition to Rosalba Carriera, another of the important women who painted in pastels was the French portrait painter Élisabeth-Louise Vigée-Le Brun (1755-1842), a daughter of the



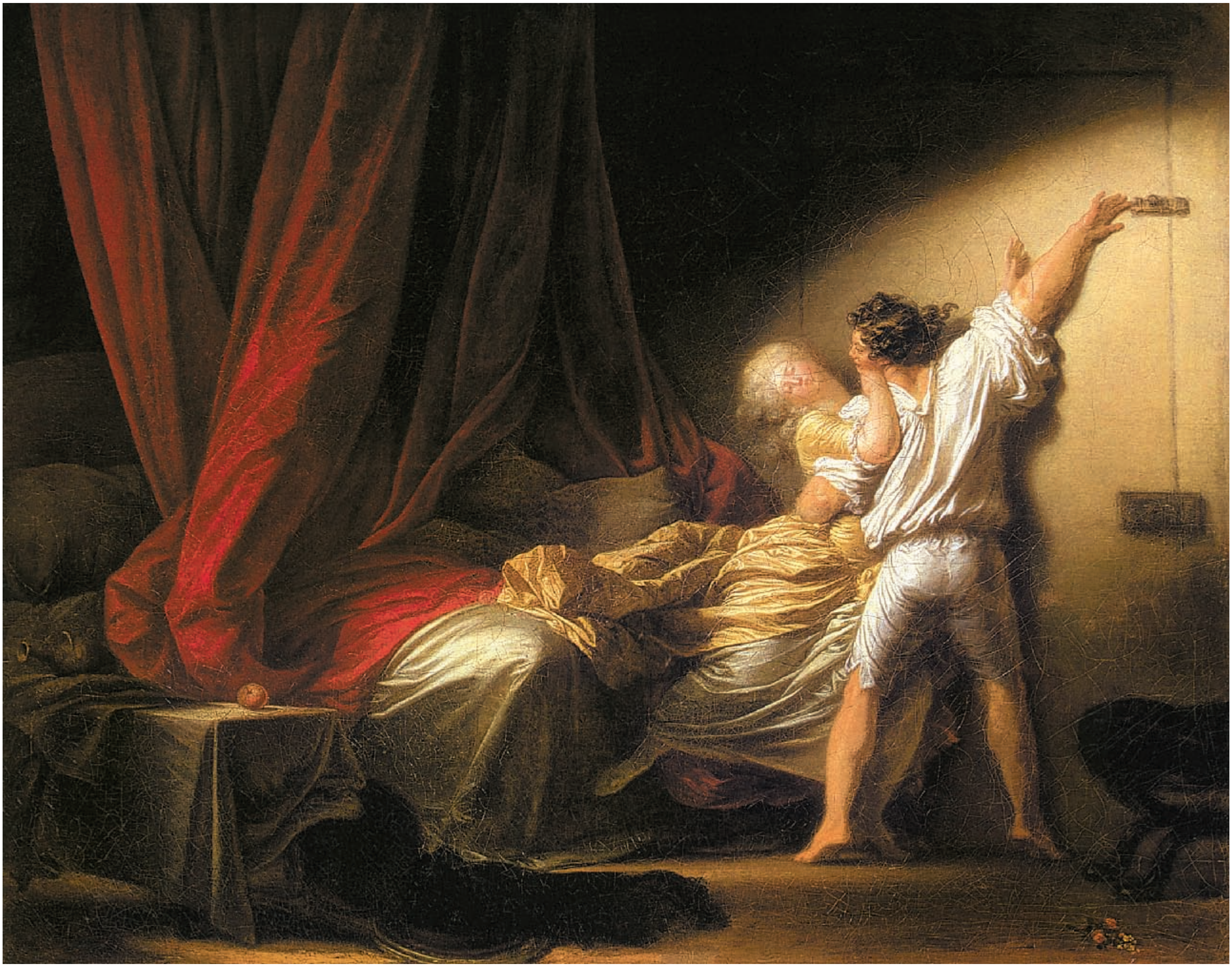
Louis Tocqué, *Portrait of Empress Elizabeth Petrovna*, 1758.
Oil on canvas, 262 x 204 cm.
The State Hermitage Museum, St. Petersburg.

Jean-Marc Nattier, *The Duchess of Chaulnes, as Hebe*, 1744.
Oil on canvas, 144 x 110 cm.
Musée du Louvre, Paris.

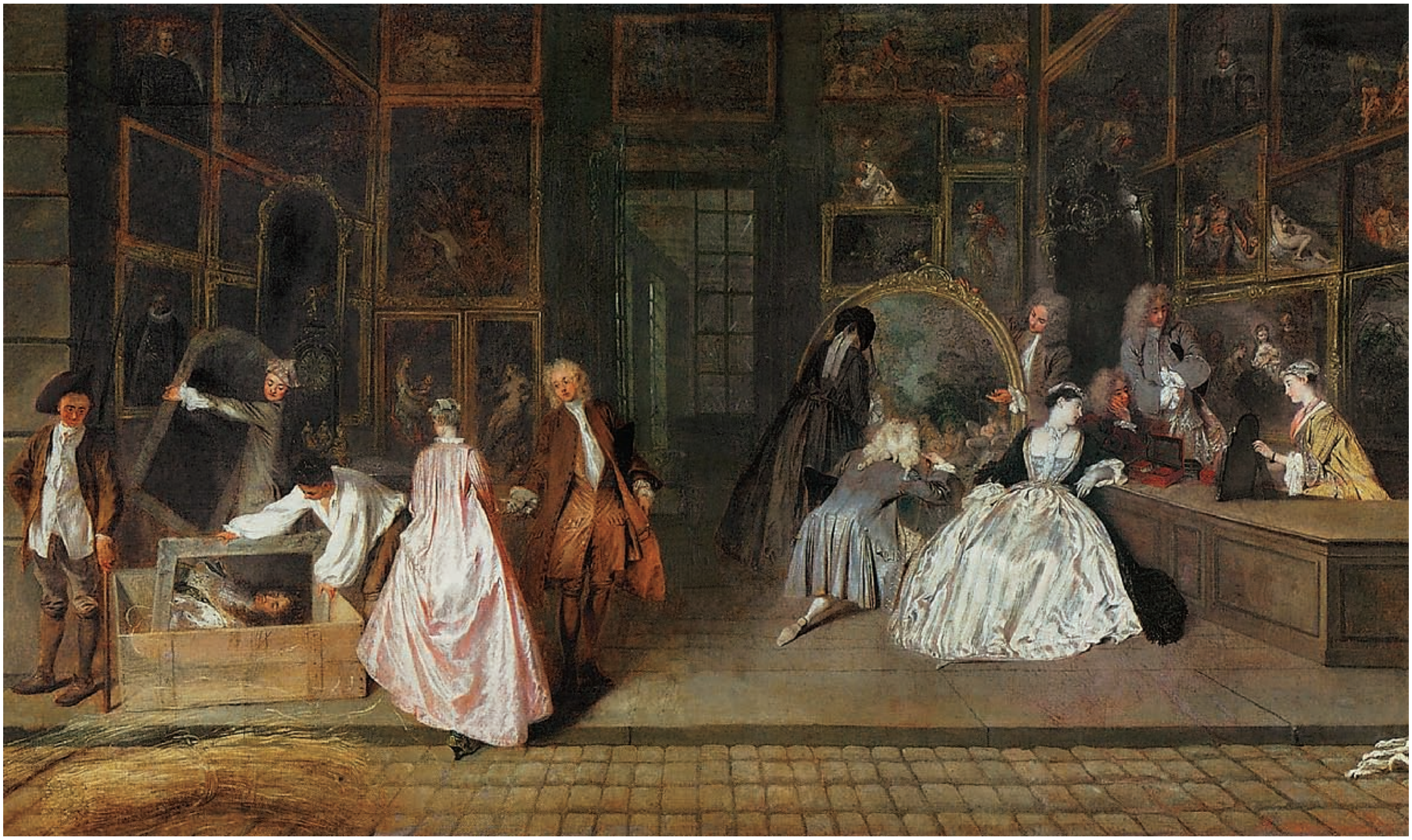




Jean-Honoré Fragonard, *The Stolen Kiss*, c. 1780.
Oil on canvas, 45 x 55 cm.
The State Hermitage Museum, St. Petersburg.



Jean-Honoré Fragonard, *The Deadbolt*, c. 1777.
Oil on canvas, 74 x 94 cm.
Musée du Louvre, Paris.



Antoine Watteau, *Gersaint's Signboard*, 1720.
Oil on canvas, 163 x 306 cm.
Schloss Charlottenburg, Berlin.

Pierre Subleyras, *The Painter's Studio*, 1747-1749.
Oil on canvas, 79 x 64.2 cm.
Gemäldegalerie der Akademie der Bildenden Künste, Vienna.

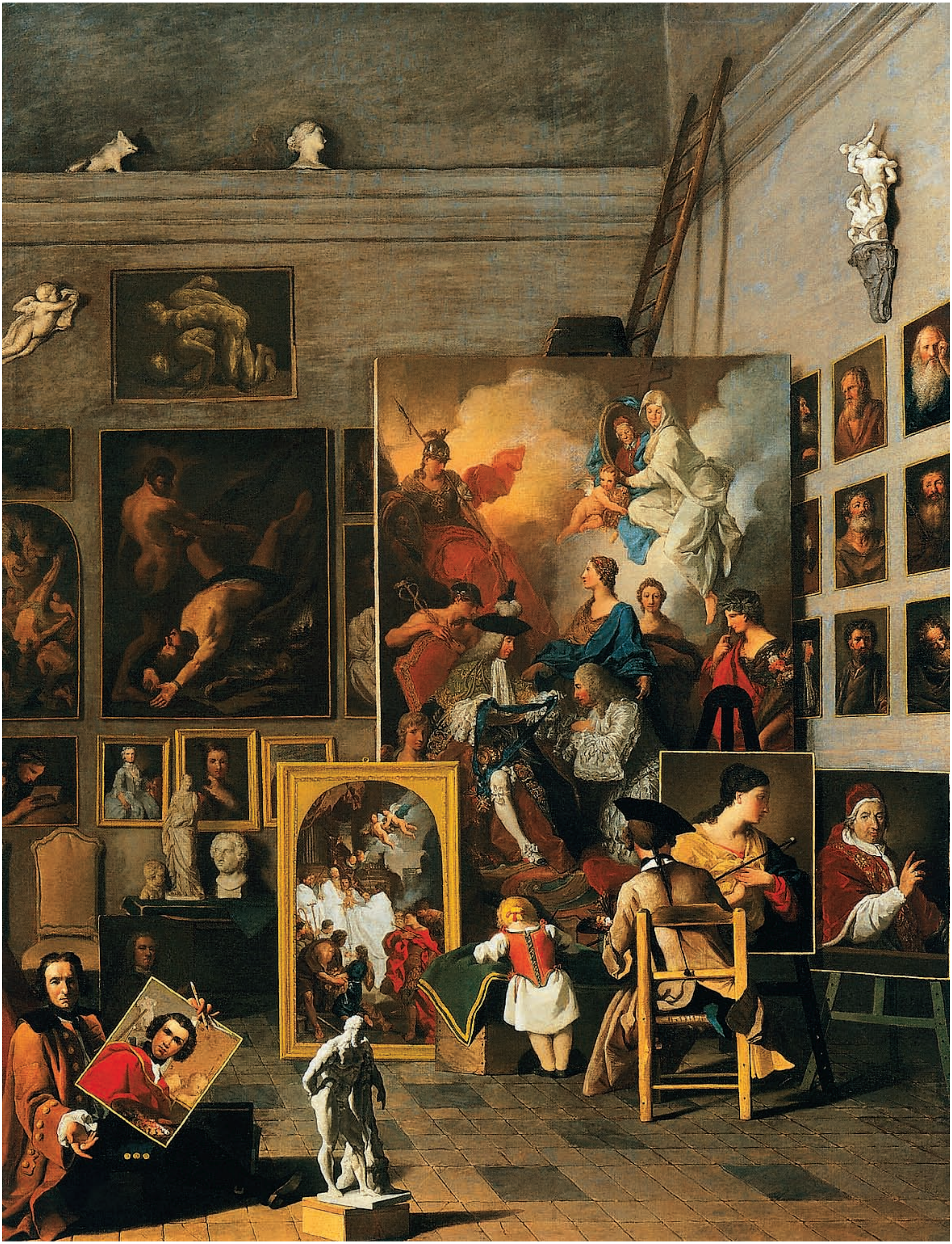
rather little-known painter Louis Vigée (1715-1767), who worked at almost all the European courts and was inundated everywhere with commissions. Despite her rapid style of painting, her work was always in the spirit of the 18th century, and her self-portrait (1789) with her daughter is a monument to radiant maternal happiness that exerts an irresistible charm on anyone who beholds it.

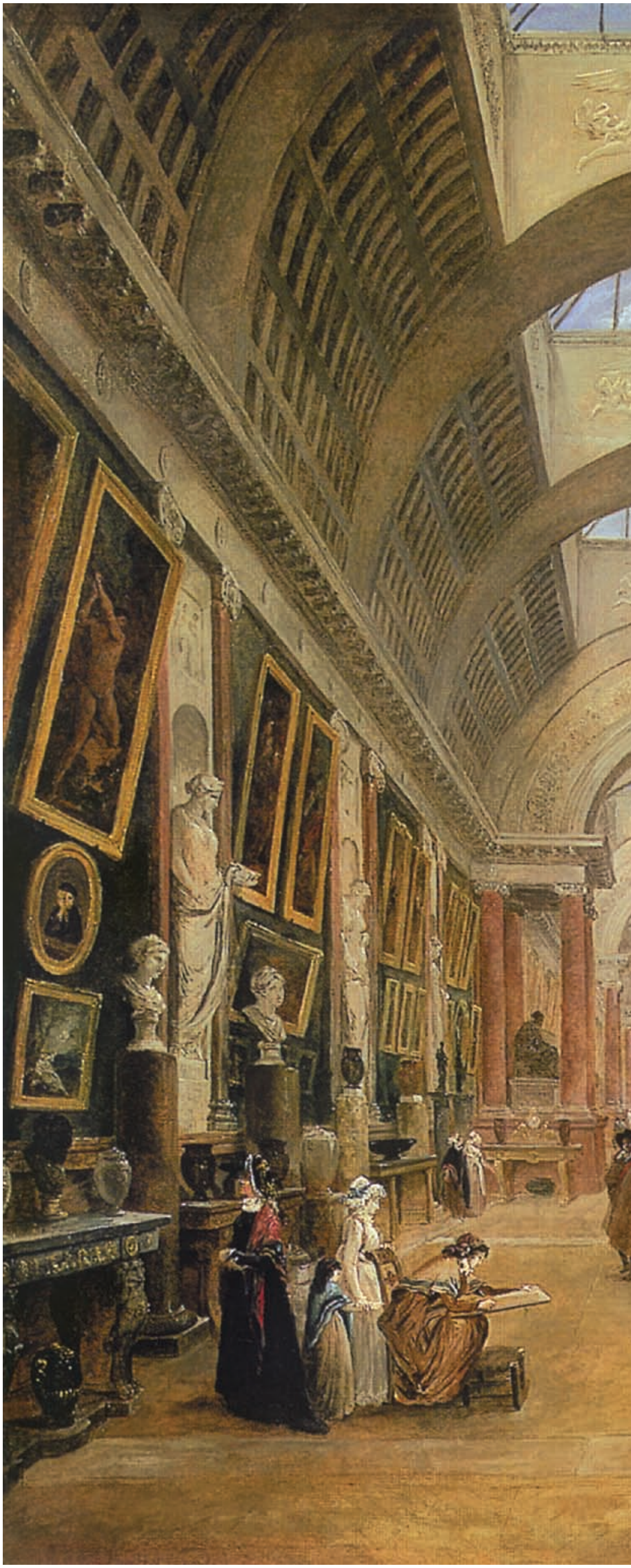
Hubert Robert (1733-1808) studied all the usual disciplines before deciding, when he was 21, to become a painter. He went to Rome for eleven years and there busied himself so intensively with the painting of landscapes over old ruins that he came to be regarded as one of the champions of landscape painting in the 19th century. From this period came the *Antique Ruins* (1754-1765), an *Imaginary View of the Cestuis-Pyramid* (1760-1770) and, much later, the *Classical Ruins* (1798). When he returned to Paris he painted the *Demolition of the Houses on the Pont au Change* (1788). Five years later he found himself back in prison during the Revolution. As a result of the fall of Maximilien Robespierre (1758-1794), he was free again to join the Jacobins. Robert immediately painted the Louvre Art Gallery several times, as in the *View of the Gallery in Ruins* (1796), the *Design for the Grande Galerie in the Louvre* (pages 66-67) and also, when it was finished, the *Gallery of the Louvre* (1801-1805).

Charles-Andre van Loo (1705-1765) was a Rococo painter who is no longer very well-known. He was born in Nice into a Dutch artist family famous in the 17th and 18th centuries. He painted mythological scenes and allegories but also genre pictures. For instance, he created *The Concert before the Sultan* and *Sultana and Slave Girl*, both from 1747.

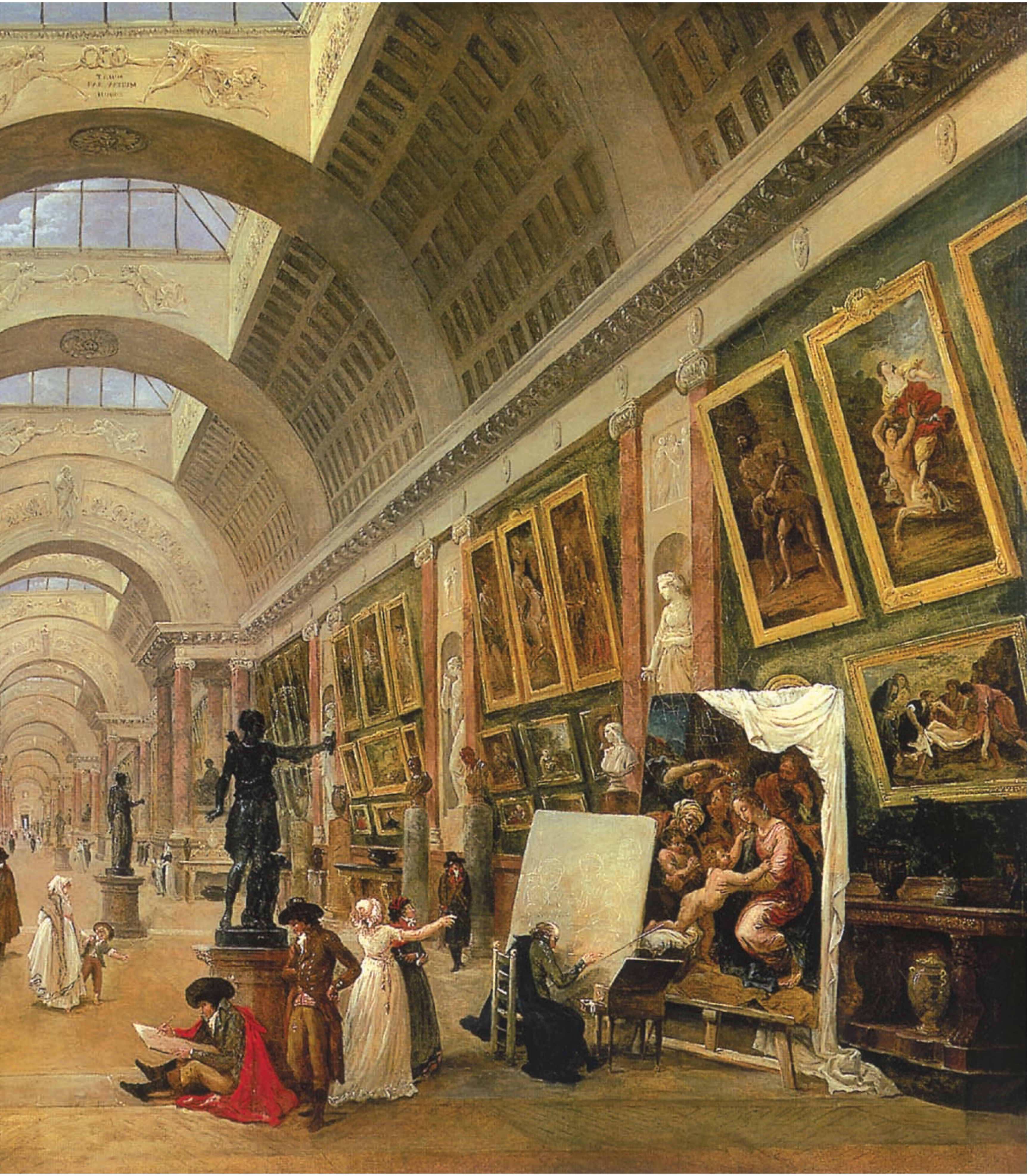
Sculpture

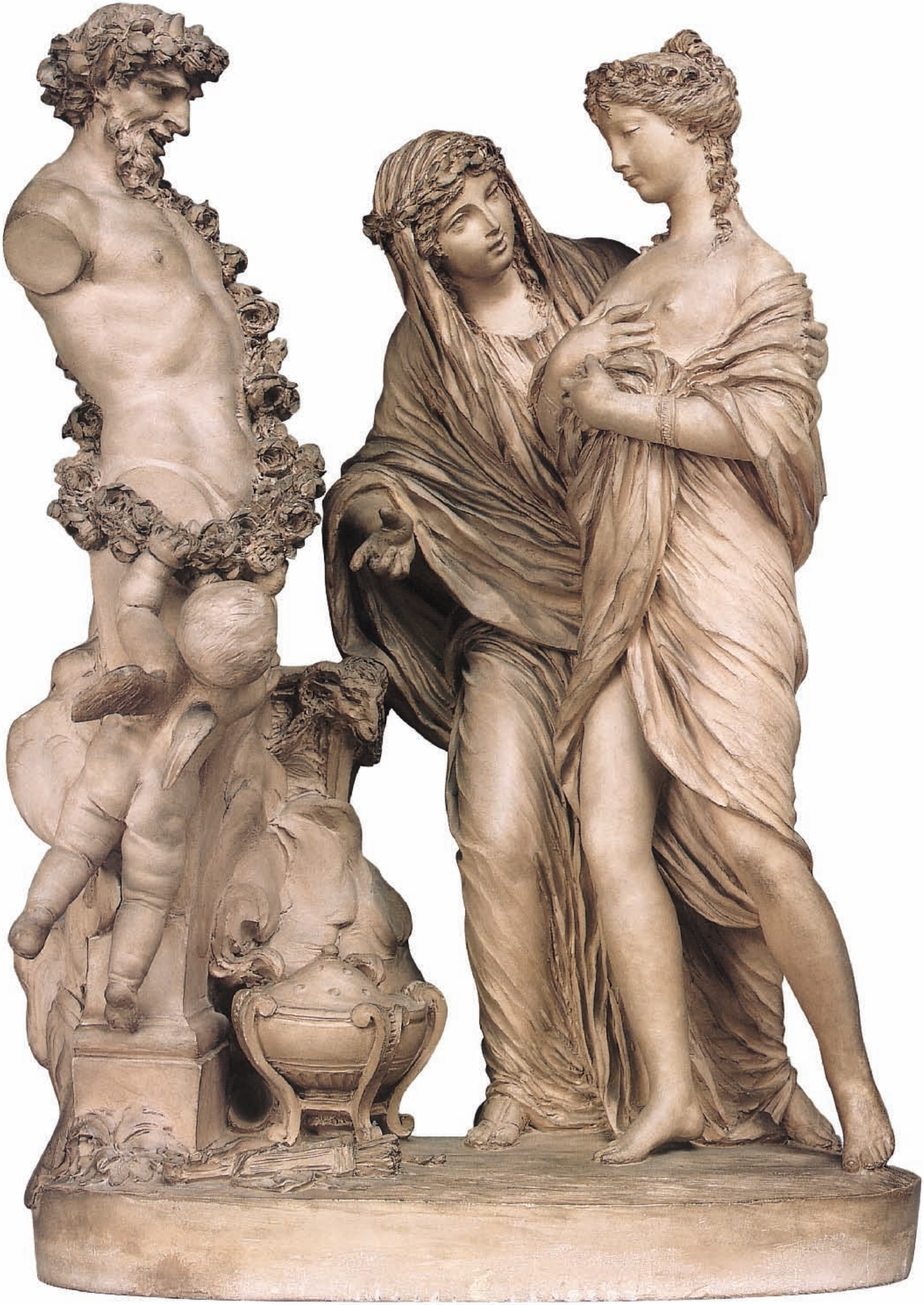
France in the 18th century held a leading role in the fine arts. With the death of the Sun King and the end of Absolutism,





Hubert Robert, *Design for the Grande Galerie in the Louvre*, 1796.
Oil on canvas, 115 x 145 cm.
Musée du Louvre, Paris.

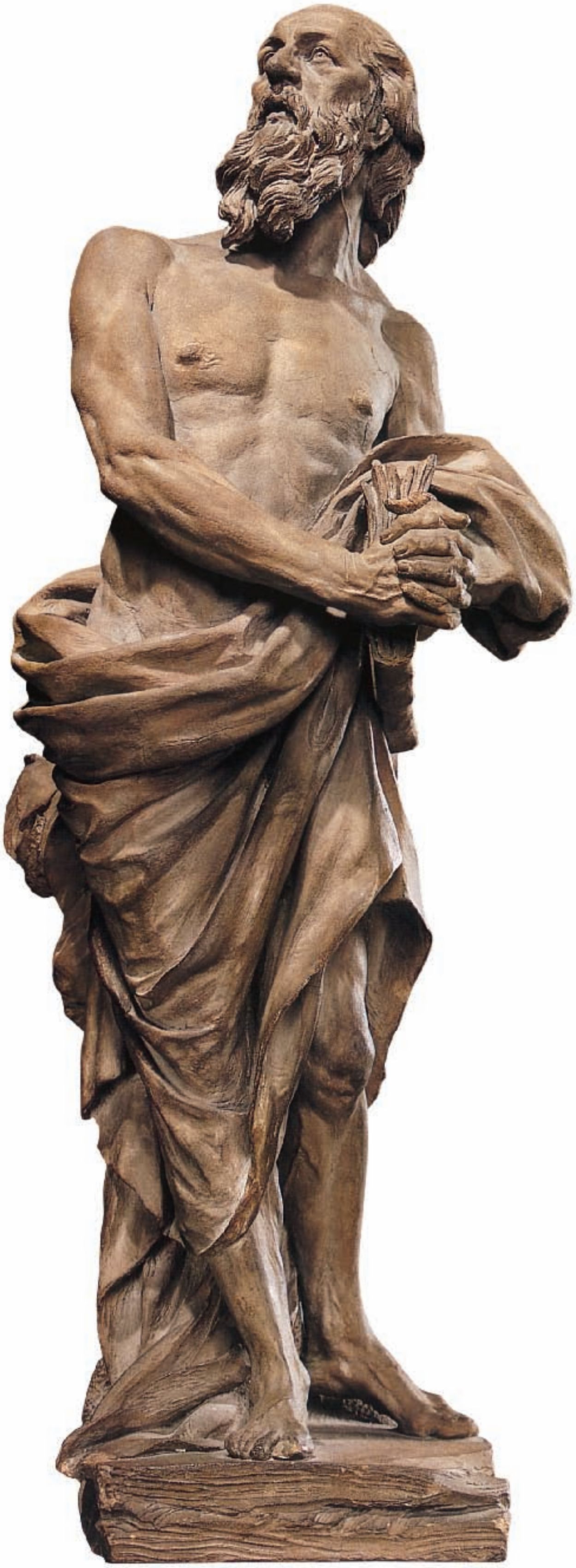




a change in the tastes of French patrons became clear: they were now looking for a less grandiose style. For sculpture, ideally suited to interior decoration, this was the birth of Rococo. In Germain Boffrand's (1667-1754) Chambre de Parade de la Princesse in Paris (page 33), a team of artists created the décor in perfect harmony with this new feeling for elaborate asymmetries of flowers, fruits, garlands, and rock work that had a finer, less luxuriant effect than the elements of the Baroque style.

Yet this graceful life ended abruptly when the ideas of the Enlightenment emerged from the French Revolution of 1789. The bloody events put an end to the frivolous French Rococo style; tastes now inclined towards strict, puritanical classicism. Only the great monumental sculpture still followed the old paths in the 18th century. Its most respective representative was Jean-Baptiste Pigalle (1714-1785), whose *Monument to the Marshal of Saxony* in St. Thomas Church in Strasbourg clearly exhibits the pompous, theatrical, fundamental characteristics of Baroque. Much more joyful, on the other hand, are the frequently less noticed works of genre sculpture which retain ties to nature and reality: for example, the fountain relief with children playing and allegories of the seasons of Edmé Bouchardon (1698-1762).

This Edmé Bouchardon, pupil of Guillaume Coustou the Younger (1716-1777), was regarded in his time as one of the greatest sculptors; in 1722 he won the Prix de Rome. He really turned against the Baroque tradition of Gian Lorenzo Bernini, and was not strongly in favour of the playful Rococo and instead leaned more towards classicism. During his ten-year stay in Rome he created a remarkable bust of Pope Benedict XIII (1649-1730).



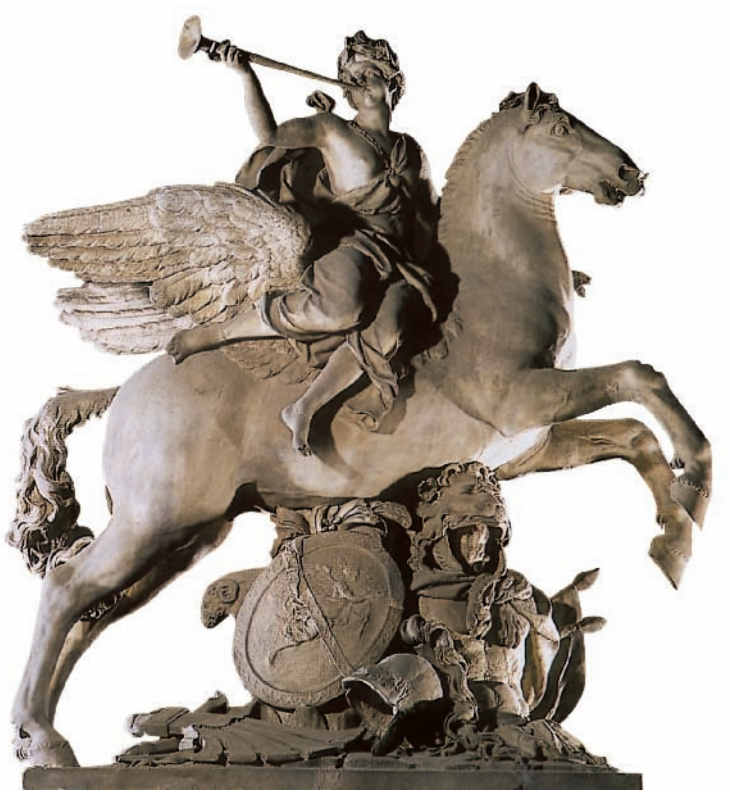
Clodion (Claude Michel), *Vestal Presenting a Young Woman at the Altar of Pan*, c. 1770-1775.
Terracotta, height: 43.2 cm.
J. Paul Getty Museum, Los Angeles.

Edmé Bouchardon, *St. Bartholomew*, c. 1734-1750.
Terracotta, height: 57.7 cm.
J. Paul Getty Museum, Los Angeles.

The masterpiece that established his reputation was *Cupid Cutting His Bow from the Club of Hercules* (page 77). The two other famous works are the fountain in the Rue de Grenelle in Paris, the first parts of which were completed and revealed to the public in 1740, and the statue of Louis XV on horseback (1748) commissioned by the city of Paris. During the ceremonial unveiling, the statue was praised as the most beautiful work of its kind that had ever been created in France. In fact, Bouchardon was not given time to finish it – this task was taken on by Pigalle. Later the monument fell victim to the Revolution and was destroyed. In the same spot today in the Place de la Concorde is the Luxor Obelisk, presented in 1832 to the French nation by the Egyptian Viceroy Muhammad Ali.

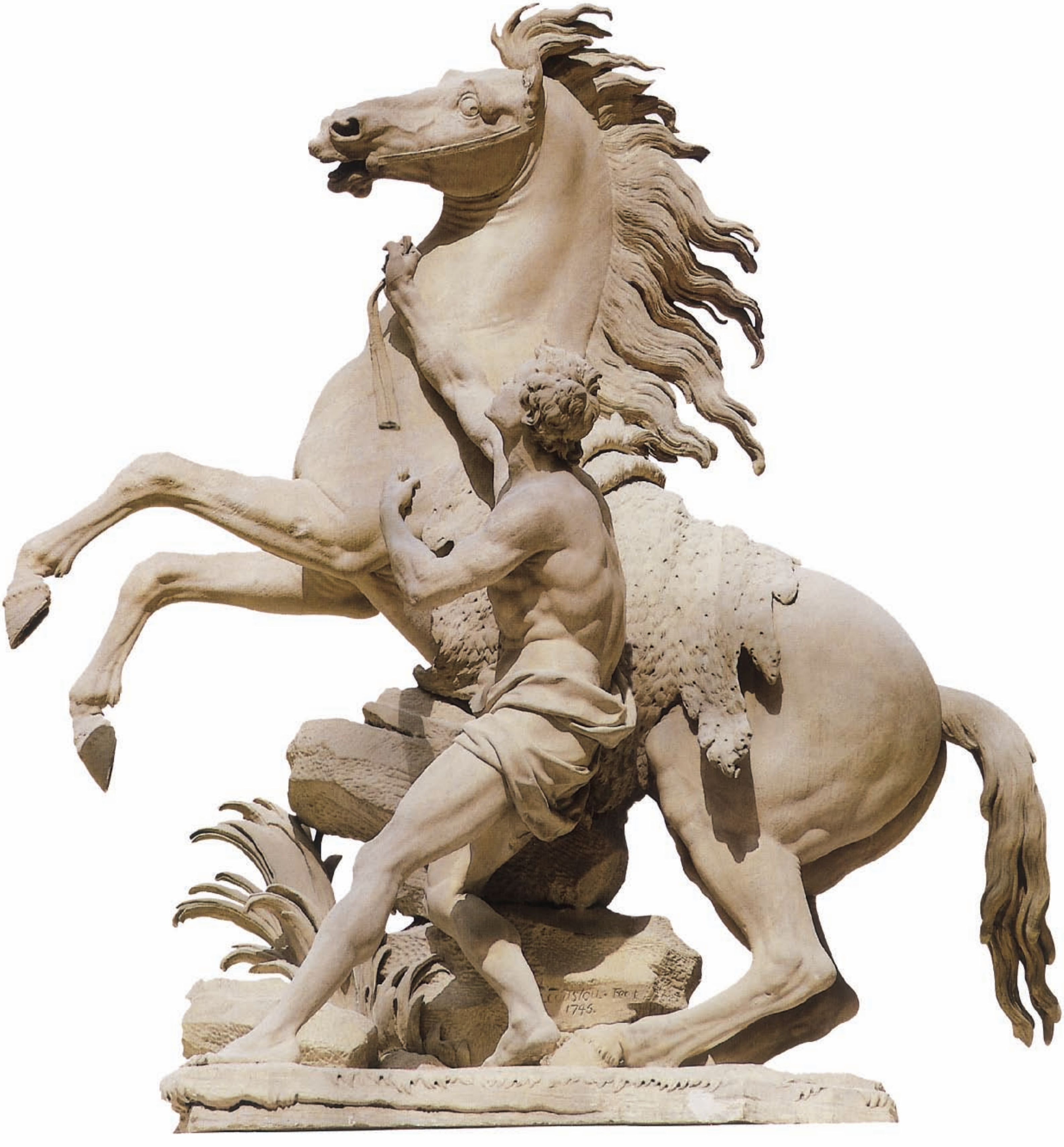
Jean-Jacques Caffieri (1725-1792) is the most famous offspring of a family of sculptors, engravers and metal artists, of whom no fewer than six can claim certain renown. Jean-Jacques began his training with his father but later studied art under Jean-Baptiste Lemoyne II (1704-1788). In 1748 Caffieri won the Prix de Rome for a bas-relief with the scene *Cain Slays Abel*. From 1759 onwards he was a member of the Académie Royale de Peinture et de Sculpture in Paris. His most famous works are: *The River* (1759), *Holy Trinity* (Church of St. Luigi dei Francesi in Rome), the statues of Pierre and Thomas Corneille (c. 1777) and the statue of Molière (c. 1787). His busts of celebrated personalities are displayed in several theatres in Paris, in the St. Genevieve Library and in the Palace of Versailles.

The sculptors Nicolas Coustou (1658-1733) and Guillaume Coustou were the sons of a woodcutter in Lyon. At the age of eighteen, Nicolas moved to Paris to study with his uncle Antoine Coysevox (1640-1720), the director of the only recently established Académie Royale de Peinture et de Sculpture. At age 23 he won the Prix-Colbert, which enabled him to study for four years at the Académie de France in Rome. He was then appointed Chancellor and Director of the Académie Royale in Paris. From 1790, he worked along with Coysevox on the furnishing of the Palaces of Marly and Versailles. He had an unusual talent; although he was greatly influenced by the Italians Alessandro Algardi (1598-1654) and Michelangelo (1475-1564), his numerous works, which include *La Seine et la Marine* (c. 1712), an *Apollo* (1713-1714) and *Louis XV as Jupiter* (1725),



Antoine Coysevox, *Fame Mounted on Pegasus*, 1699-1702.
Carrara marble, 315 x 291 x 128 cm.
Musée du Louvre, Paris.

Guillaume Coustou, *Horse Restrained by a Groom,*
also known as the *Marly Horse*, 1739-1745.
Carrara marble, 340 x 284 x 127 cm.
Musée du Louvre, Paris.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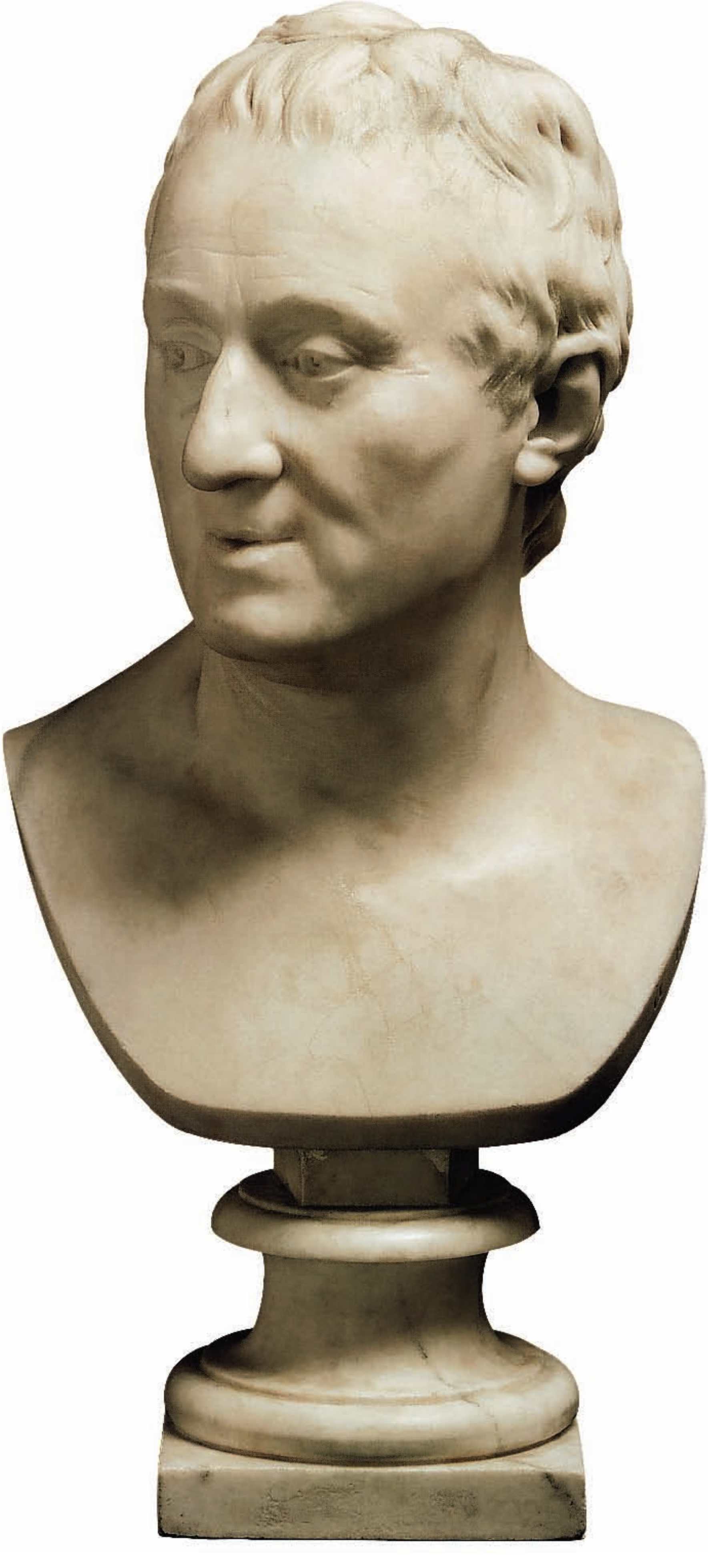
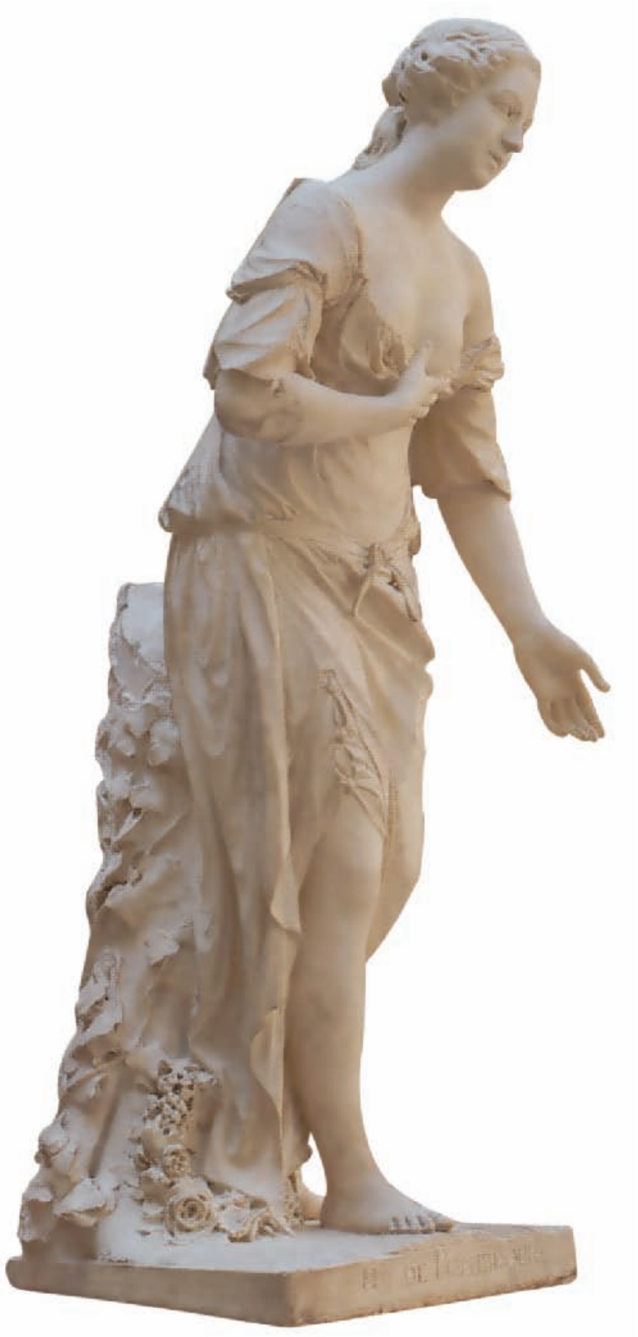
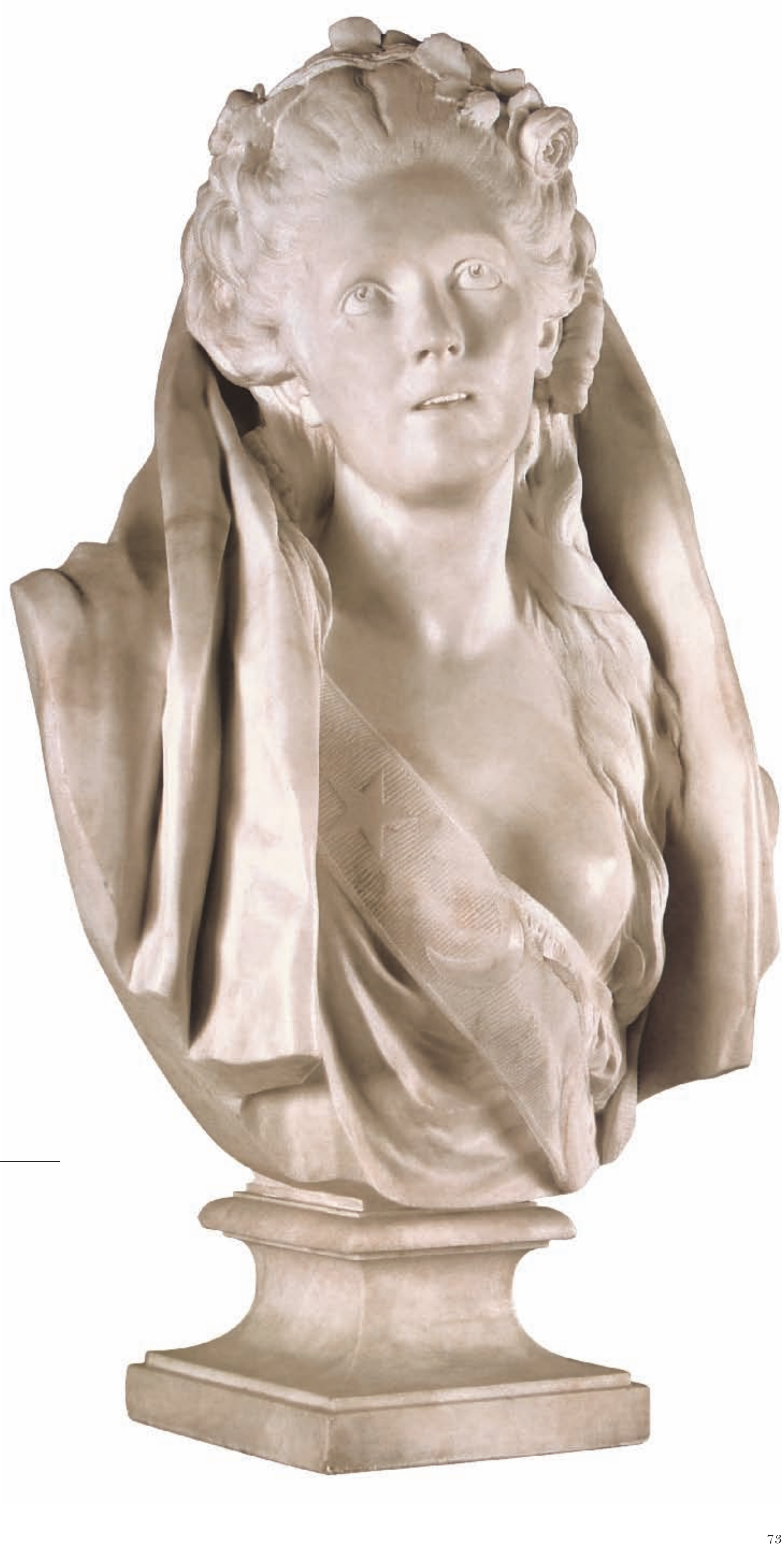


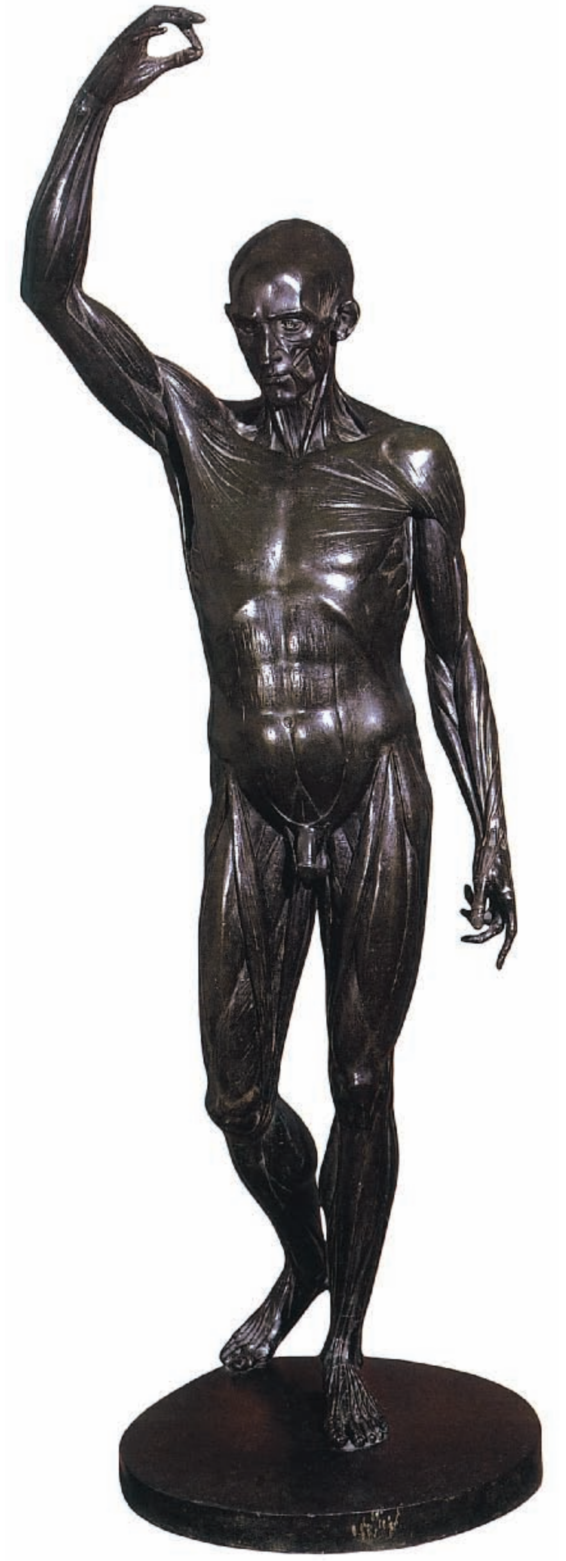




Jean-Antoine Houdon, *Denis Diderot*, 1775.
Marble, 43 x 27 x 21 cm.
Musée du Louvre, Paris.

Jean-Baptiste Pigalle, *Madame de Pompadour as Friendship*, 1753.
Marble, 166 x 62 x 55 cm.
Musée du Louvre, Paris.

Jean-Antoine Houdon, *Sophie Arnould*, 1775.
Marble, 67 x 51 x 29 cm.
Musée du Louvre, Paris.



Jean-Antoine Houdon, *Flayed Man*, 1790.
Bronze, 203 cm.
École nationale supérieure des beaux-arts, Paris.

are nevertheless some of the most representative examples of his era and can still be admired today.

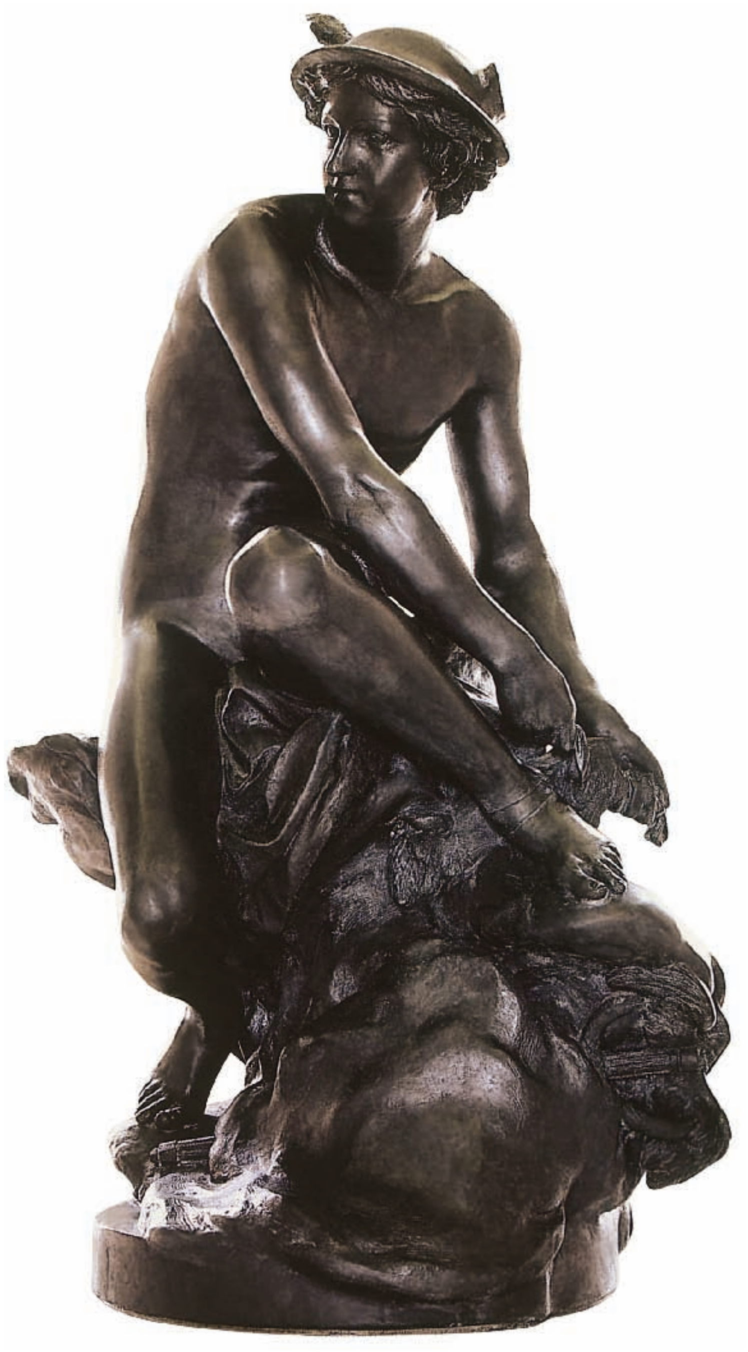
His younger brother Guillaume was an even better sculptor. He won the Prix-Colbert as well, but did not want to subject himself to the rules of the Académie. For a while he led the life of a homeless person on the streets of Rome. Finally the sculptor Pierre Le Gros (1666-1719) took him on and employed him in his workshop, where he later became director. Like his brother he was in the service of the Sun King, Louis XIV. His most beautiful work is the *Horse Restrained by a Groom* (page 71), one of the equestrian statues in Marly-le-Roi, which may now be seen as copies on the Champs-Élysées in Paris. Guillaume Coustou, however, also worked for the Prussian King Frederick II, for whom he created the statues *Mars* and *Venus* (1764-1769). The elegant, freed design and the lifelike effect of the sculptures of these artists brought them an extraordinary reputation in the French school of art.

Antoine Coysevox (1640-1720), one of the greatest of all French sculptors, came from a family of Spanish origin. His artistic talent manifested itself when he was still young: as a seventeen-year-old he created his first statue, a wonderful Madonna. At the request of Louis XIV in 1671, he created a series of monuments for the royal gardens and many interior decorations. Because of his services to art he was accepted in 1676 as a member of the Académie Royale. He received the commission to make statues of Louis XIV and Charlemagne, which even today may still be admired in the Church of St. Louis-des-Invalides in Paris. Probably his most brilliant works include *La Renommée* (Fame) at the entrance to the Tuileries, a sculpted group with a winged horse ridden by Fama (1699-1702) and *Mercury* (1701-1702), the tomb of Jean-Baptiste Colbert in the church of St. Eustace and the tomb of Cardinal Jules Mazarin (1689-1693). Coysevox was an excellent sculptor even if, in accord with the tastes of the age, he was somewhat pompous and exaggerated. The numerous elegant statues which he created, now found in the squares and in the churches of Paris, bear witness to his expertise.

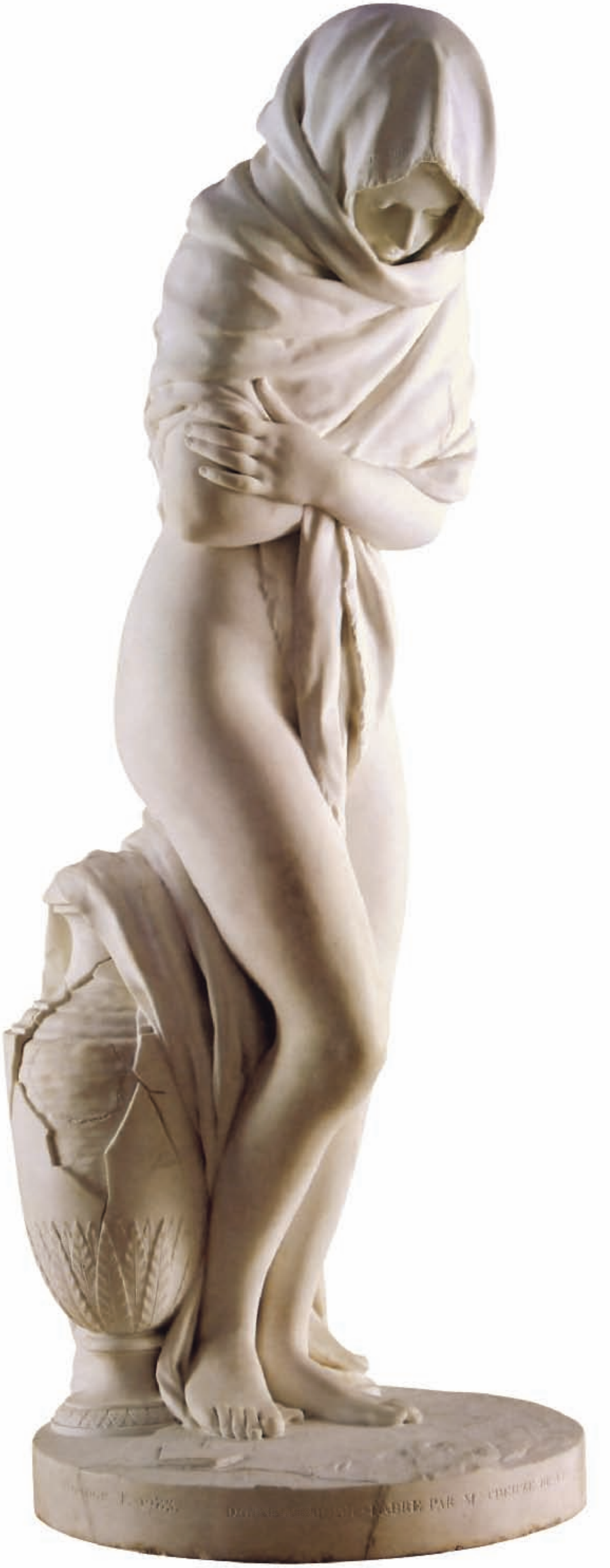
Étienne-Maurice Falconet (1716-1791) came from a less affluent background; he was trained as a carpenter prior to pursuing a career in art. Some of the wooden figures he made in his spare time attracted the attention of the sculptor Lemoyne (1704-1778), who took him on as a pupil. During his training Falconet taught himself Greek and Latin and wrote several essays on art. His artistic productions were full of the same faults as his theoretical treatises – they manifested an affected taste, probably the result of an excessive striving for originality. One of his most successful statues was the *Milo of Croton* (c. 1740), which was responsible for his admission into the Academy of Fine Arts. A wonderful, roguishly smiling Cupid, the marble *L'Amour Menaçant*, (1757) earned Falconet his first success in the Paris Salon. At the invitation of Tsarina Catherine II he visited St. Petersburg in 1766, where he created a bold bronze statue of Peter the Great on a horse. Upon his return to Paris in 1788, he was appointed director of the Académie Royale. At the same time he was also the director of the porcelain factory in Sèvres, for which he designed numerous models for porcelain figures. His large-scale works, set up mostly in churches and squares, were destroyed during the French Revolution.

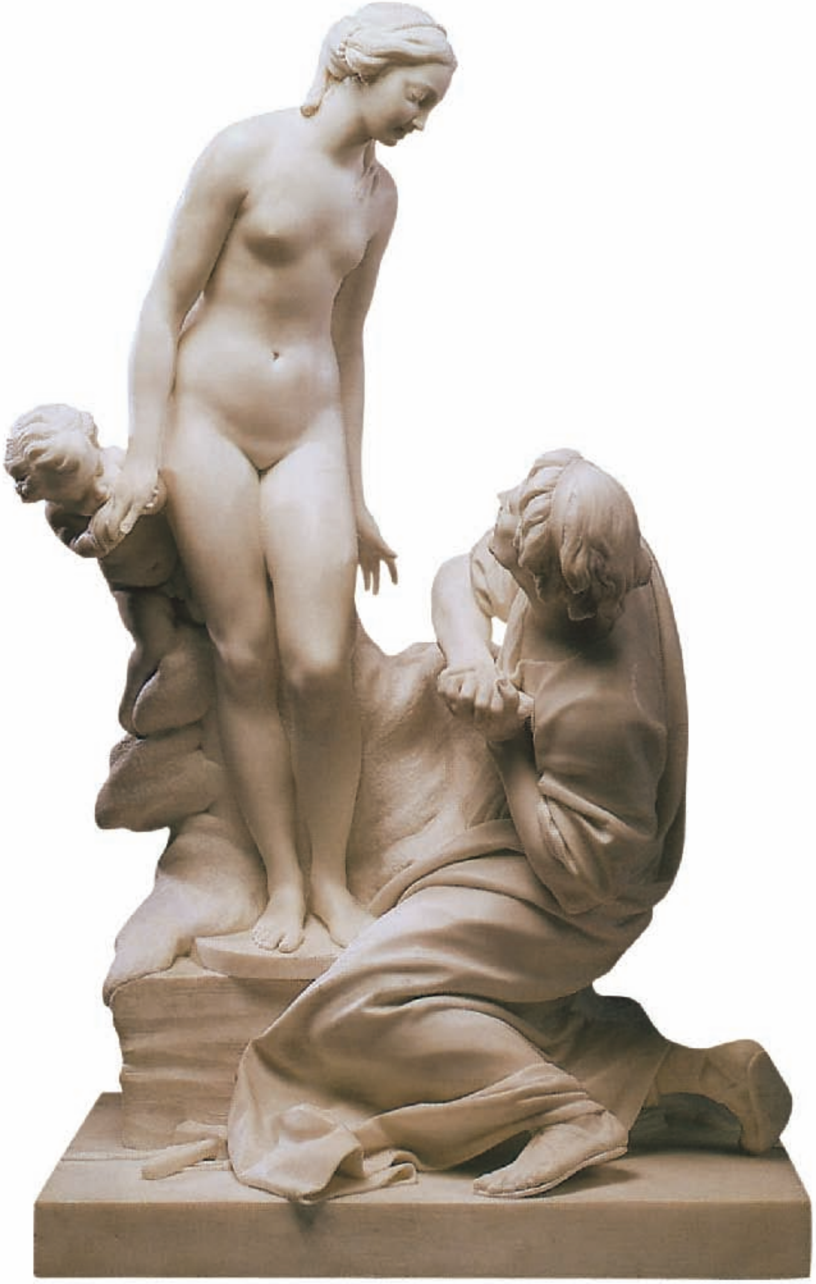
Jean-Antoine Houdon (1741-1823) entered the Royal Academy of Sculpture at the age of twelve. At twenty, after he had learned everything which René-Michel Slodtz (1705-1764) and Jean-Baptiste Pigalle could teach him, he won the Prix de Rome, where he worked for the next ten years. His immense talent was enthusiastically embraced by Pope Clement XIV (1705-1774). When seeing his *St. Bruno* for the Church of Santa Maria degli Angeli, the Pope is said to have cried out: "he would speak if he were not bound by the rules of the Order!" Houdon sent his *Morpheus* (1771) for exhibition in the Salon, which guaranteed him affiliation to the Académie Royale de Sculpture, of which he became a full member in 1775. Between these two dates he was by no means inactive: he created the portrait busts of Denis Diderot (page 72), Catherine of Russia (1773) and Prince Golitsyn which were exhibited in the Salon of 1773. In the exhibitions following, not only was his *Morpheus* shown, but also busts of Sophie Arnould (page 73), the composers Christoph Willibald Gluck (1776) and the statesman and economist Anne Robert Jacques Turgot (1778).

Houdon also devoted himself intensively to his work as a teacher at the Académie. During anatomy lessons, he utilised his *Flayed Man* (page 74) as an example for his students, and this picture is



Jean-Baptiste Pigalle, *Mercury Fastening His Sandals*, 1753.
Lead, 187 x 108 x 106 cm.
Musée du Louvre, Paris.





Jean-Antoine Houdon, *The Chilly Woman* or *Winter*, 1783.
Marble, 145 x 57 x 64 cm.
Musée Fabre, Montpellier.

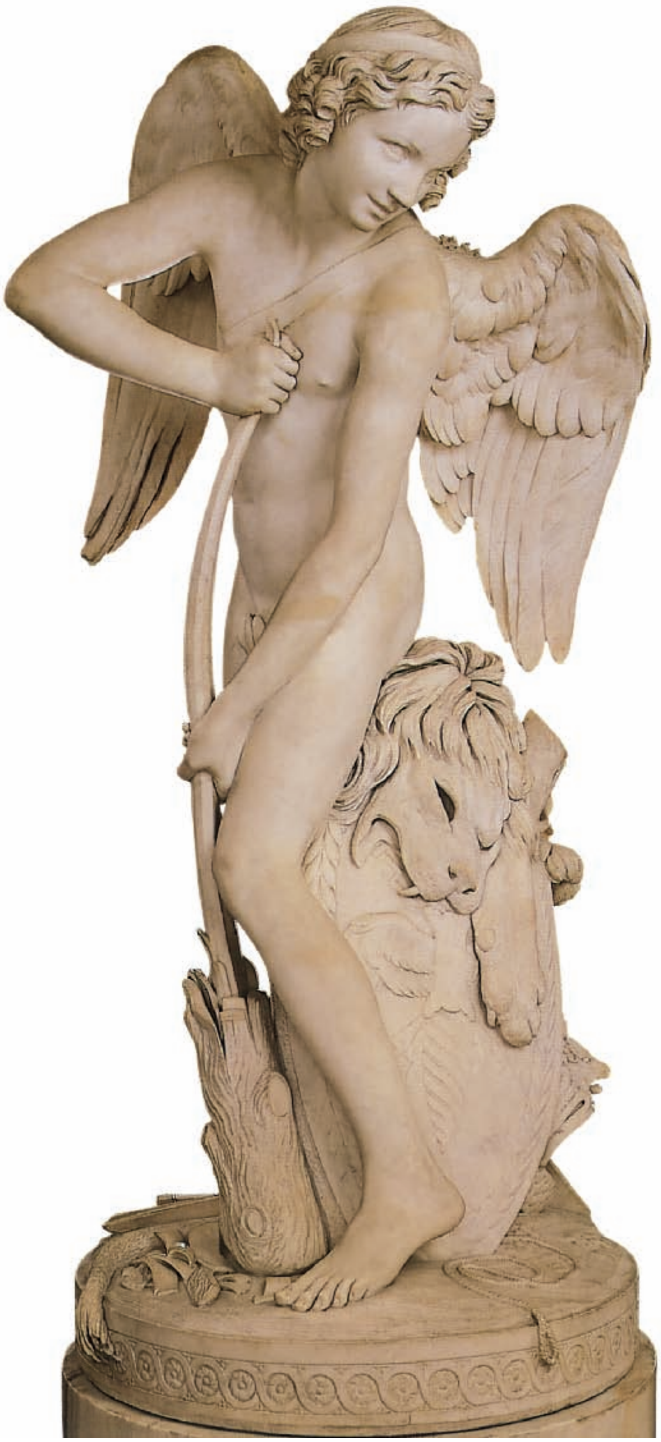
Étienne-Maurice Falconet, *Pygmalion and Galatea*, 1763.
Marble, 83 x 48 x 38 cm.
Musée du Louvre, Paris.

currently still used for the same purpose. In the drawing rooms of society, he was a very welcome guest; most of the leading personalities of the age sat for him as subjects. His busts are amazingly lifelike portraits. After hearing of the death of Jean-Jacques Rousseau, he set off straight away for the small town of Ermenonville to the northwest of Paris in order to make a plaster cast of Rousseau's head, with the aid of which he then created the great *Head of Rousseau* (1778), exhibited to this day in the Louvre. His portrait bust of Molière (page 85) was received with universal approval in the Comédie-Française, and the famous *Seated Sculpture of Voltaire* (page 80) in the foyer of the same theatre was exhibited in the Salon of 1781, in which his *Marshal de Tourville* was also shown, a work commissioned by the King.

Presumably it was because of sheer pressure of work that he did not marry until 1786. This marriage was in fact not particularly happy, but gave him three daughters, of whom he was mightily proud and who frequently modelled for him. Two years later the artist travelled to America to complete a statue of George Washington, of whom he had already modelled a bust in 1778. In Washington D.C., he was a guest of the President (1732-1799) at Mount Vernon. The statue was intended for the capitol in the State of Virginia.

After his return to France, Houdon finished *The Chilly Woman* (page 76) for the King of Prussia as a contrasting piece to a summer statue, a naïve embodiment of a shivering, freezing figure of winter, one of his best and most famous works. Finally the outbreak of the Revolution put an abrupt end to this chain of commissions. During the time of Napoleon, there was hardly anything for Houdon to do, yet he received the commission for a colossal relief to decorate the column in honour of the Grande Armée in Boulogne and for several busts, including one of Marshal Ney (1806) and one of Josephine and Napoleon, from whom in 1803 Houdon had received the Cross of the Legion of Honour. Then things around him became quiet. After his wife died in 1823, Houdon withdrew further from the limelight. In addition, he suffered from arteriosclerosis, and he died, somewhat isolated, five years after his wife.

The sculptor Claude Michel (1738-1814), also known as Clodion, spent his early years in Nancy and probably also in Lille.



Edmé Bouchardon, *Cupid Cutting His Bow from the Club of Hercules*, 1750.
Marble, 173 x 75 x 75 cm.
Musée du Louvre, Paris.

But in 1755 he moved to Paris, where he worked in the workshop of his uncle Lambert-Sigisbert Adam (1700-1759), a skilled sculptor. For four years, until the death of his uncle, he learned from him and then became a pupil of Jean-Baptiste Pigalle. He created smallish works, working primarily with terracotta and carefully modelled surfaces; his themes were often of an amorous, even erotic nature, as for instance his *Nymph and Satyr* (1780-1790), but they were very popular with the fairly easy-living aristocrats of the Ancien Régime, for whom works of art did not have to require much intellectual capacity. The Grand Prix for Sculpture was awarded to him in 1759 by the Académie Royale, and in 1761 he received the first silver medal for his studies based on models. Then, in 1762, he moved to Rome. Here he developed a massive output of work, particularly in the period between 1767 and 1771. Amongst his most important works are *The Penitent Mary Magdalene* (1767), the statue of the seated Charles de Secondat, Baron de Montesquieu (page 81) and *Pan Pursues Syrinx* (1787).

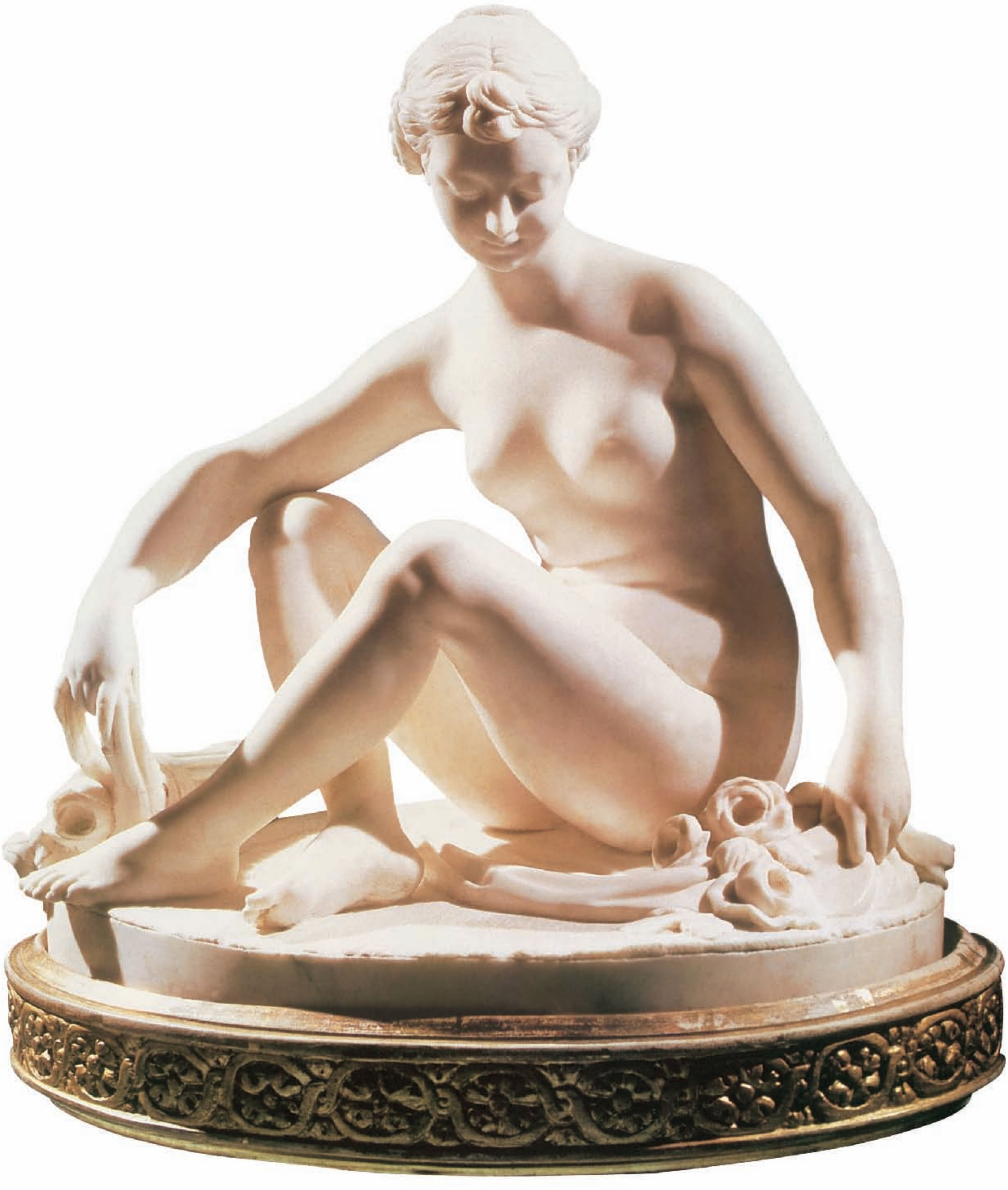
In fact, Tsarina Catherine II tried to entice Clodion to St. Petersburg, but he preferred to return to Paris. Amongst his numerous public commissioners were the City of Rouen, the government of the Languedoc and the Directorate which followed that of the Revolution in the years 1795 to 1799. His works were frequently exhibited in the Salon. In 1782, he married Catherine Flore, a daughter of the sculptor Augustin Pajou (1730-1809). The disruptions of the French Revolution drove Clodion to Nancy in 1792, where he stayed until 1798 and devoted his energies mainly to the decoration of houses. In the final years of his career he turned away from the Rococo style in pursuit of neoclassicism. Clodion died on the 29th of March 1814 in Paris, on the eve of the triumphant entry of the allies united against Napoleon.

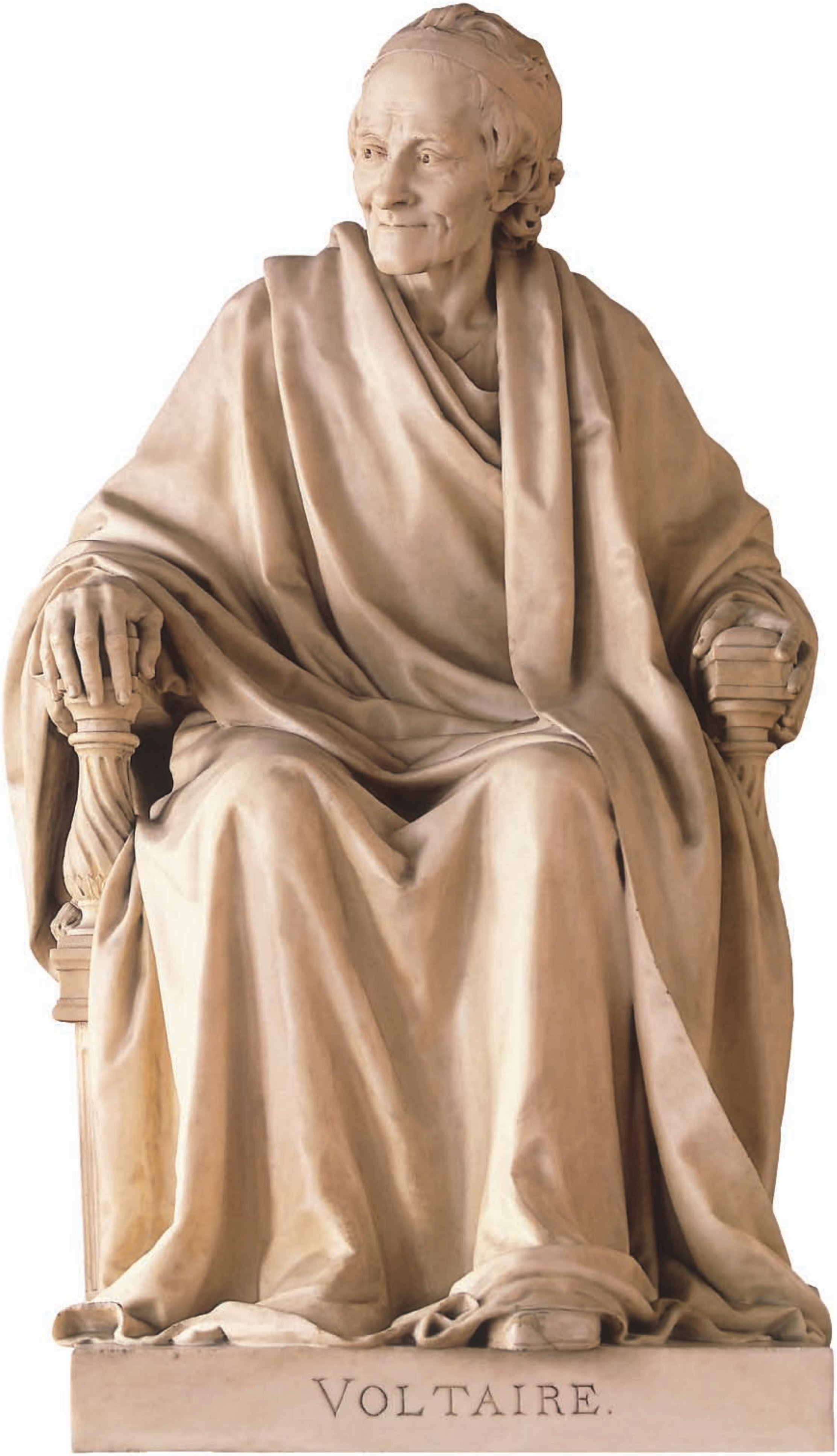
Jean-Baptiste Lemoyne (1704-1778) continued the family tradition and studied under his father, Jean-Louis Lemoyne (1665-1755). His work was heavily influenced by Bernini. He became the grand master of French sculpture, and preoccupied himself not only with busts made of terracotta but also created full figures, mausoleums and monuments. Amongst his most important works are *Mercury* (1744), the *Tomb of Marshal Maurice of Saxony* (1762-1770), a seated statue of Voltaire (1776), the equestrian statue of Louis XV, the Mausoleum of Cardinal Fleury and an *Apollo* for the King of Prussia. Lemoyne also depicted Louis XV as Jupiter, and perhaps because of this became the King's favourite sculptor. In 1768, he was appointed director of the Académie Royale. His students included Jean-Antoine Houdon, Étienne-Maurice Falconet and Jean-Baptiste Pigalle.

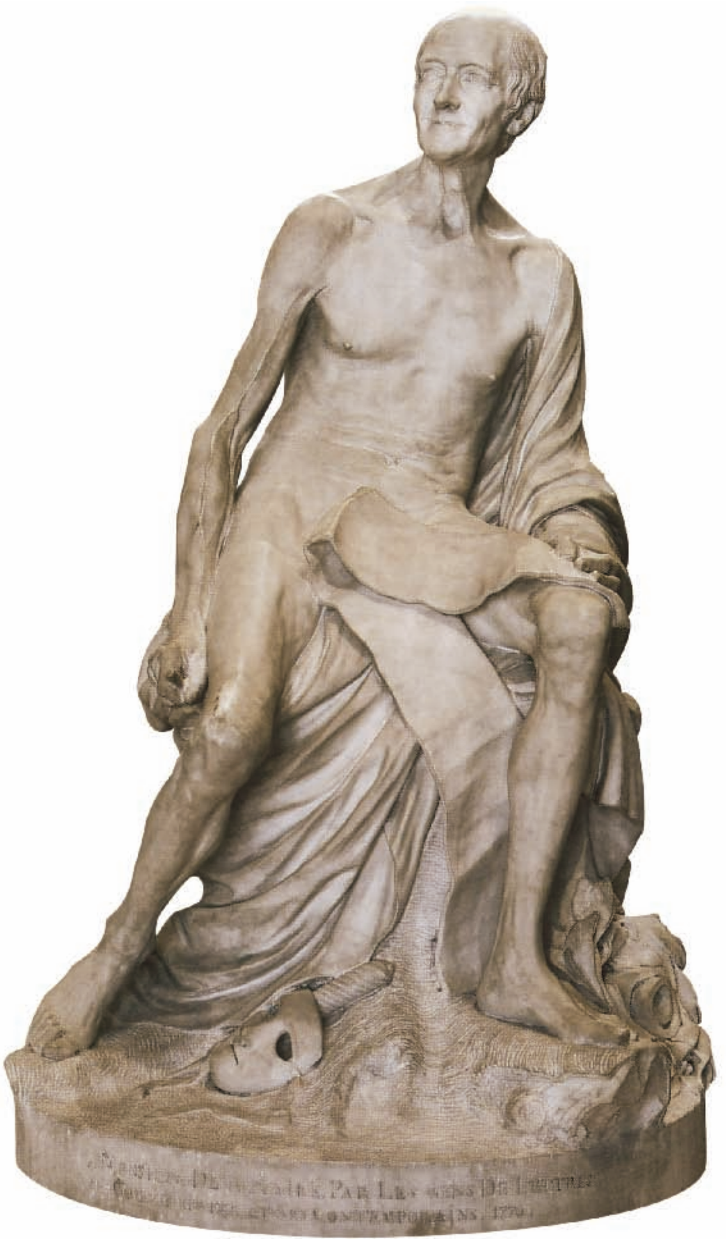
Augustin Pajou (1730-1809) began his studies at the age of fourteen, and by eighteen had won the Prix de Rome. He was a pupil of Jean-Baptiste Lemoyne and spent the years between 1752 and 1756 in Rome. At the age of thirty he exhibited his *Pluto With Cerberus On the Lead* (1759). His busts of Buffon (1773) and Madame du Barry (1773) and his statuette of the theologian Jacque-Bénigne Bossuet (1779) are some of his best works. When Poyet created the Fontaine des Innocents from the building erected by Pierre Lescot in 1547-1549, Pajou made a series of new figures for the fourth side of the fountain, which until then had been part of a wall. Augustin Pajou is regarded as one of the grand masters of French Rococo in transition to neoclassicism, and is also famous as a restorer of works of art. In 1792, he became supervisor of the royal collection of antiques, and from 1792 he was a member of the Revolutionary committee responsible for the maintenance of works of art. He is known above all for his decorative furnishing of the Opera House in Versailles.

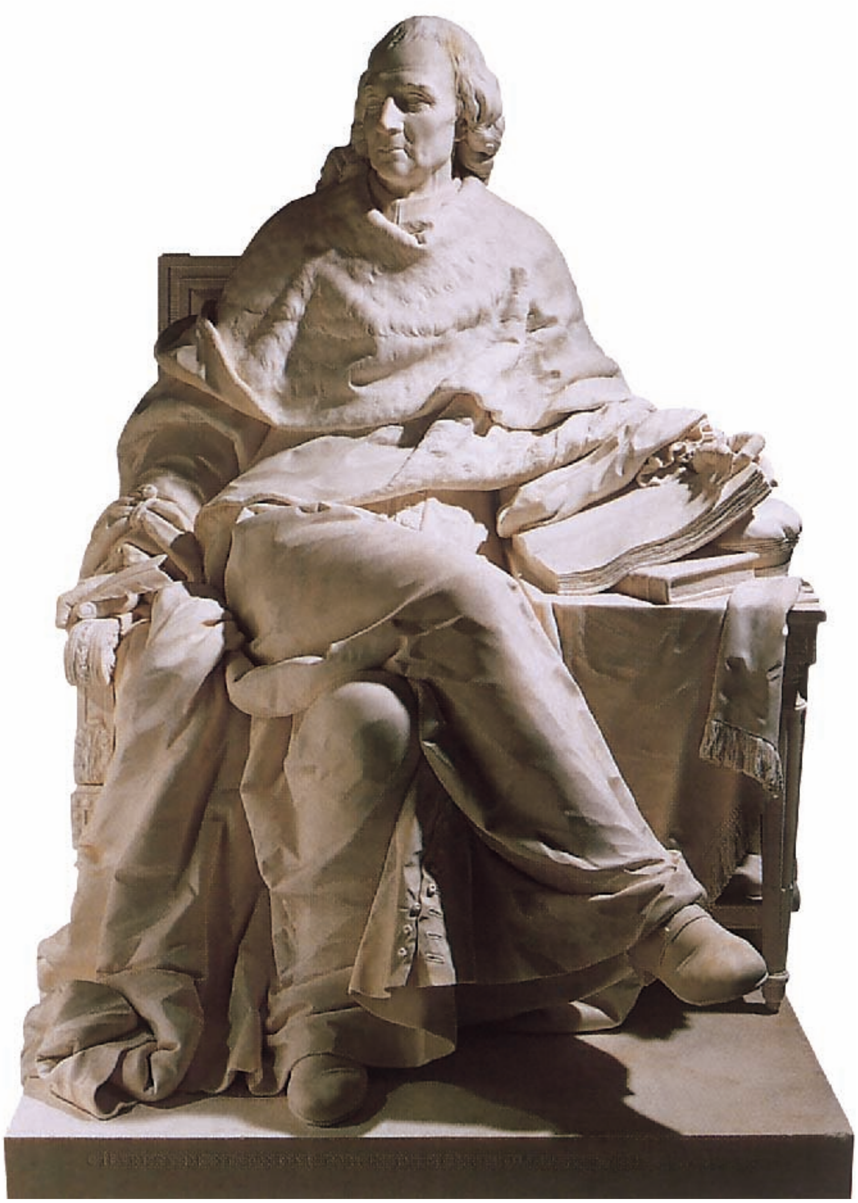
The already-mentioned Jean-Baptiste Pigalle was the son of a royal ebony artist, an artistic cabinet maker whose main working material was ebony, which was dark, hard and difficult to work with. He joined the workshop of Robert Lerrain (1666-1743), the creator of the bas-relief *Horse of the Sun* at the former stables of the Palais Rohan, as an apprentice and then became a pupil of Jean-Baptiste Lemoyne. In the competition for the Prix de Rome he was unsuccessful; therefore, probably around 1740, he set off on foot and penniless for Rome and lived there in extremely impoverished conditions. This might have cost him his life if the sculptor Guillaume Coustou had not taken him in.

Étienne-Maurice Falconet, *Flora*, c. 1751.
Marble, height: 32 cm.
The State Hermitage Museum, St. Petersburg.




VOLTAIRE.

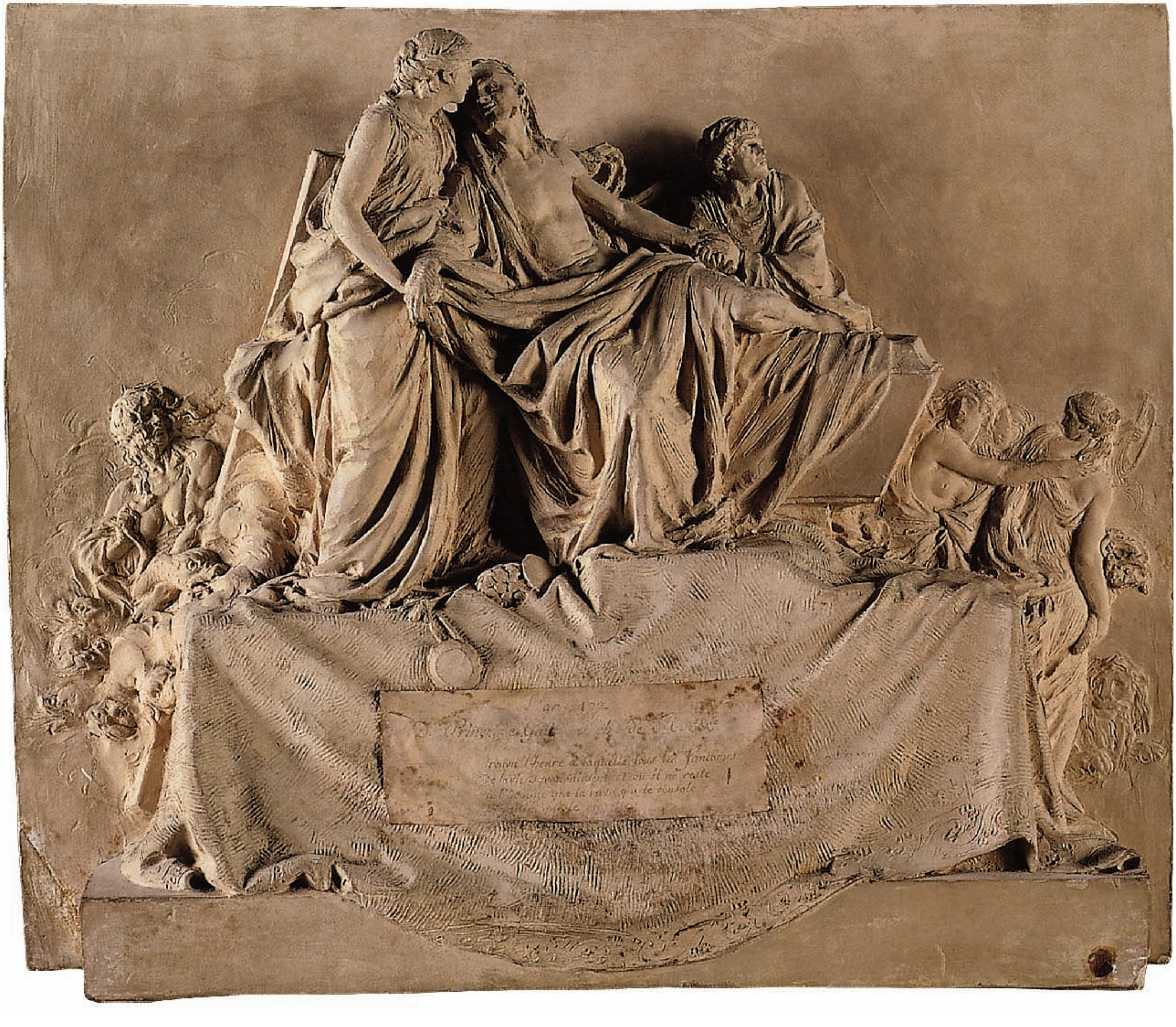




Jean-Antoine Houdon, *Seated Sculpture of Voltaire*, 1781.
Marble, 133.5 x 78.7 x 103.1 cm.
Comédie-Française, Paris.

Jean-Baptiste Pigalle, *Nude Voltaire*, 1776.
Marble, 150 x 89 x 77 cm.
Musée du Louvre, Paris.

Clodion (Claude Michel),
Charles de Secondat, Baron de Montesquieu, 1783.
Marble, 164 x 122 x 122 cm.
Musée du Louvre, Paris.



The French Ambassador in Rome was so impressed with Pigalle's work that he bought a copy of the *Card Player* from him. Later, the sculptor worked for a while in Lyon. After his return to Paris he created the marble statuette *Mercury Fastening His Sandals* (page 75), which he submitted as his application for membership to the Academy. The King bought a copy in larger format and commissioned a second statue, a Venus (1748). In addition, Pigalle received a whole series of commissions via his patron Madame de Pompadour. She gave him the commission for the portrait of Louis XV in Bellevue (destroyed) and a sculpture with the title *Love and Friendship* (1758). In the allegorical *Madame de Pompadour as Friendship* (page 73), Pigalle beautifully portrayed his patron.

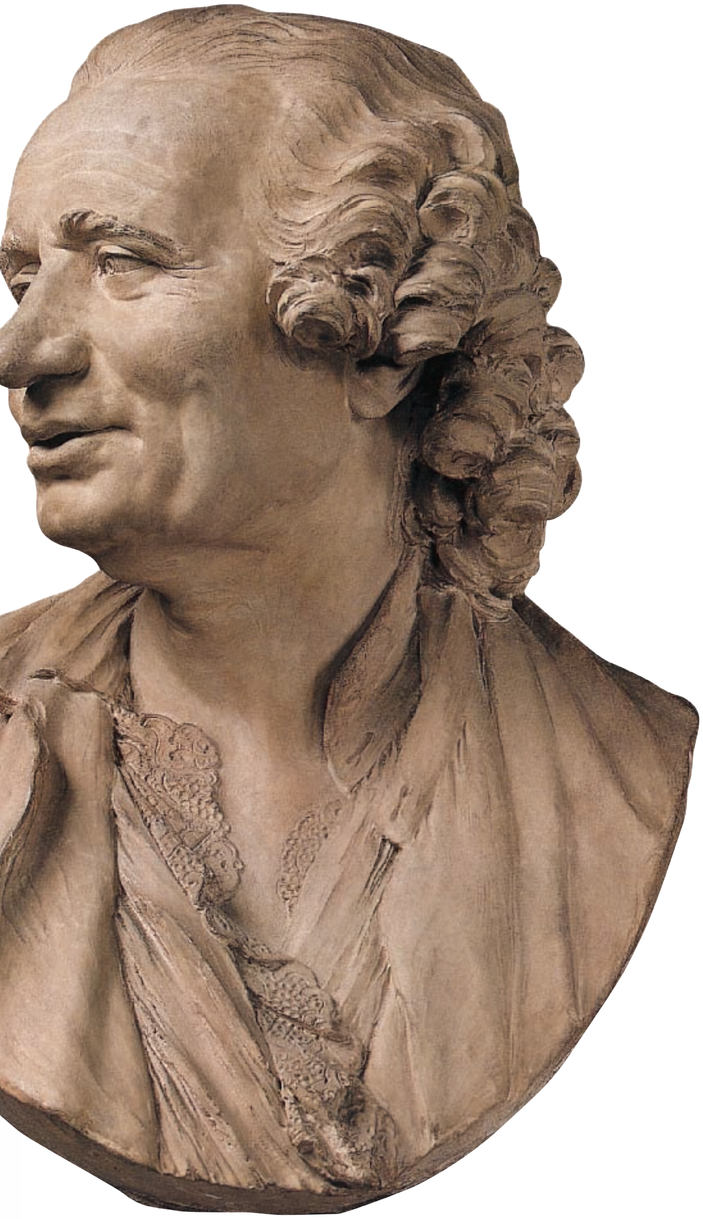
Pigalle also enjoyed the favour of the Marquise de Marigny, who was instrumental in obtaining for him the commission for the mausoleum of Marshal Maurice de Saxe. Pigalle presented the model for this to the Salon in 1756, but the mausoleum was not unveiled to the public until 1777 in St. Thomas Church in Strasbourg. Amongst his main works, it is also worth mentioning the Mausoleum for Marshal d'Harcourt (1769-1776), which has already been placed in the classical style, in the Notre Dame Cathedral in Paris. In addition to his monumental sculptures, Pigalle also distinguished himself as a creator of busts and statuettes. His works, particularly in later years, are marked by strongly naturalistic features, as for example the *Nude Voltaire* (page 81). Also his figures of children are of exceptional quality, for example the famous *Boy with the Birdcage* (1749).

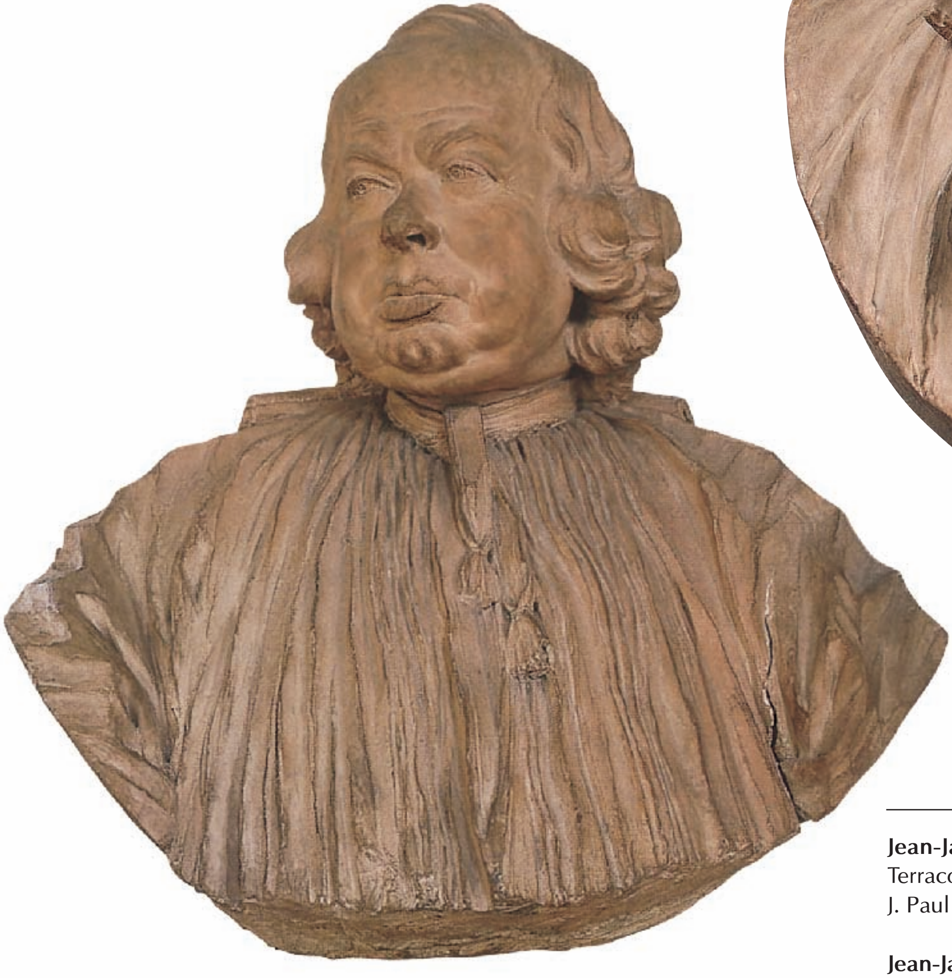
Goldsmiths

In the trade of the goldsmiths, the predilection for serpentine, shell-shaped forms had become monotonous. Around the middle of the 18th century, under the direction of Madame de Pompadour, the tastes of the upper classes changed. The demand for simpler, more natural shapes became more prevalent, and at the same time excavations in the ruins of the Herculaneum turned people's eyes once more towards classical antiquity. The forms and ornamentation "à la greque" became modern. This did not fail to affect the trade of the goldsmith. As a result of the chronic shortage of money amongst aristocratic circles, gold was now being replaced by steel or plated silver, and the brilliant black lacquer with which the objects were coated rendered the material underneath somewhat insignificant. The main feature now became the fine chasing. Some goldsmiths in this period worked a great deal with gilded bronze and decorated porcelain vases. An important product was the "tabatière" made for snuff, which was for the gentlemen just as important as the ornately decorated fans were for the ladies.

The brilliant Juste-Aurèle Meissonnier (1695-1750) from Turin was the leading artist in the Regency period, with an enormous influence, who threw overboard all the rules of scale and logic. He was followed, under Louis XV, by Claude Ballin (1661-1754). The main representative of those years was, however, Thomas Germain (1673-1748). His magnum opus was a dressing table made in 1726 from gilded silver, consisting of 50 parts, which he created Queen Marie Leszczyńska, the wife of Louis XV. His great competitor was Jacques Roettiers (1707-1784), who in 1749 created the tableware for the Archbishop of Cologne, Clemens August (1700-1761), who was bestowed with many titles and functions. This cutlery is worthy of mention because the finesse of the work (for instance oak leaves were depicted, on which insects were crawling around) and the richness of the shapes were extraordinary.

Jean-Antoine Houdon,
Model of Tomb for the Prince Alexander Mikhailovich Golitsyn, 1777.
Terracotta, 42 x 50 x 17 cm.
Musée du Louvre, Paris.

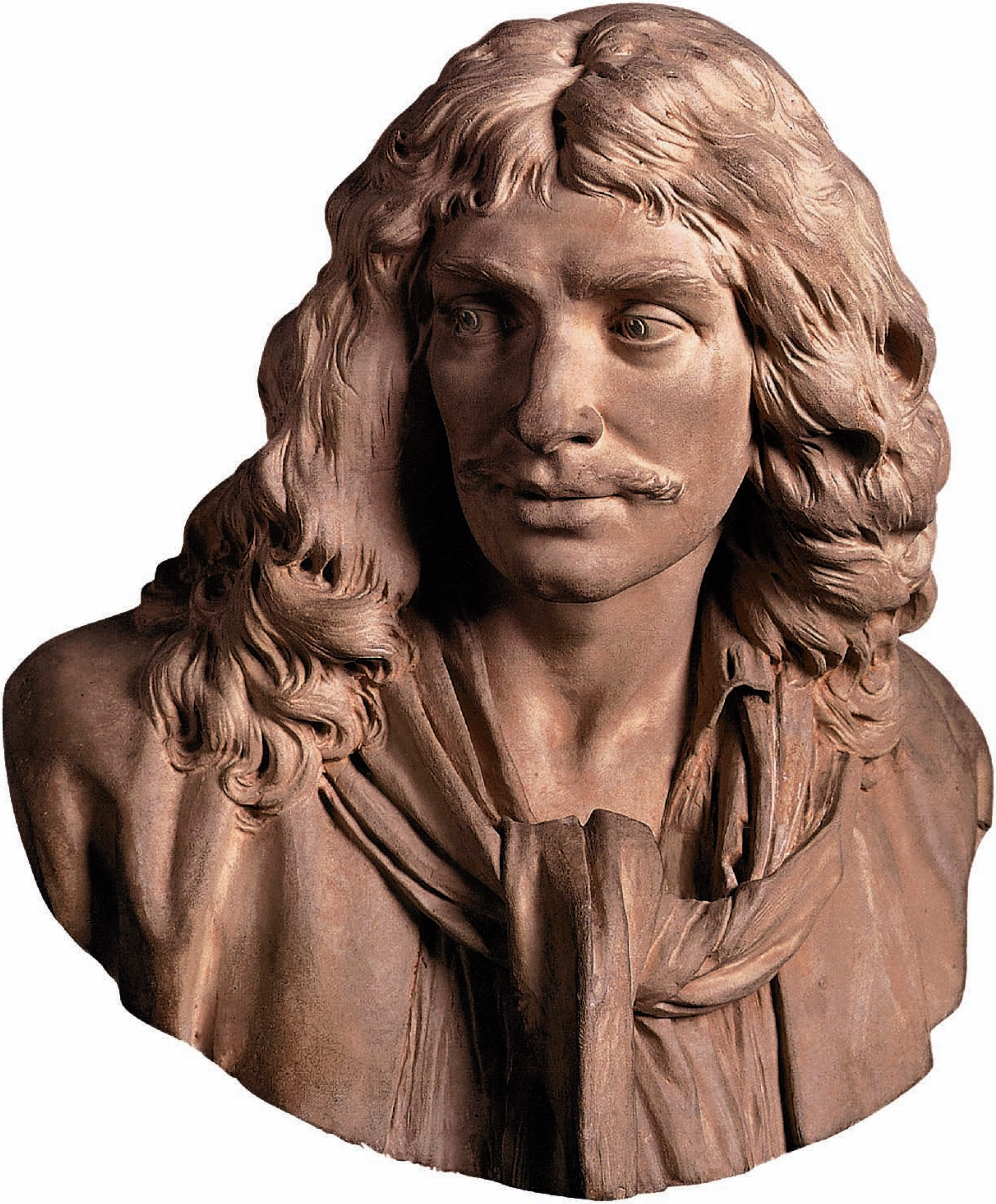


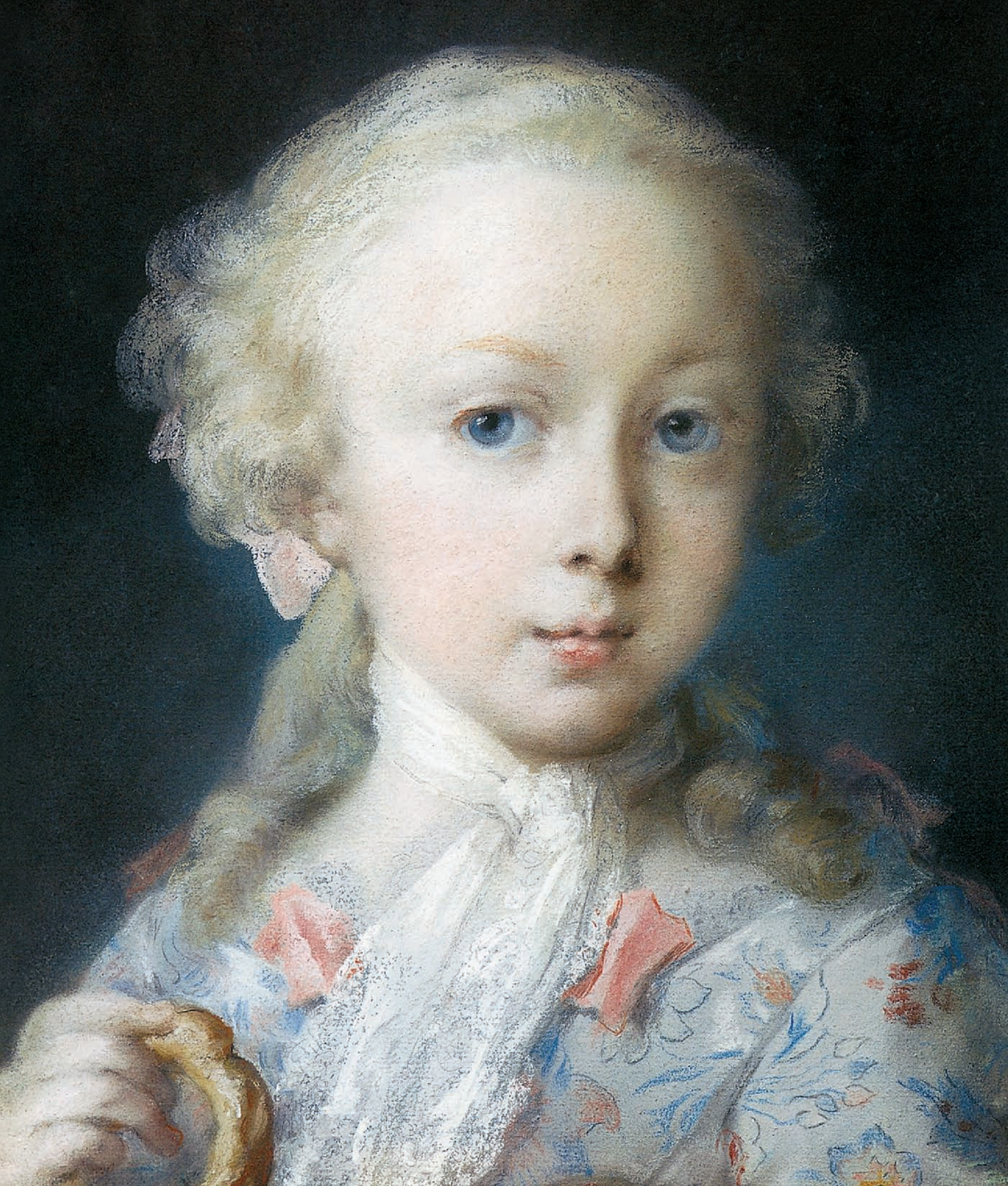


Jean-Jacques Caffieri, *Bust of Alexis-Jean-Eustache Taitbout*, 1762.
Terracotta, 64.5 x 36 cm.
J. Paul Getty Museum, Los Angeles.

Jean-Jacques Caffieri, *Canon Alexandre-Gui Pingré (1711-1796)*, 1788.
Terracotta, 51 x 51 x 34 cm.
Musée du Louvre, Paris.

Jean-Antoine Houdon, *Jean-Baptiste Poquelin or Molière (1622-1673)*, 1781.
Terracotta, with plaster restorations,
on circular gray marble base, 50 x 49 x 33 cm.
Musée des Beaux-Arts, Orléans.



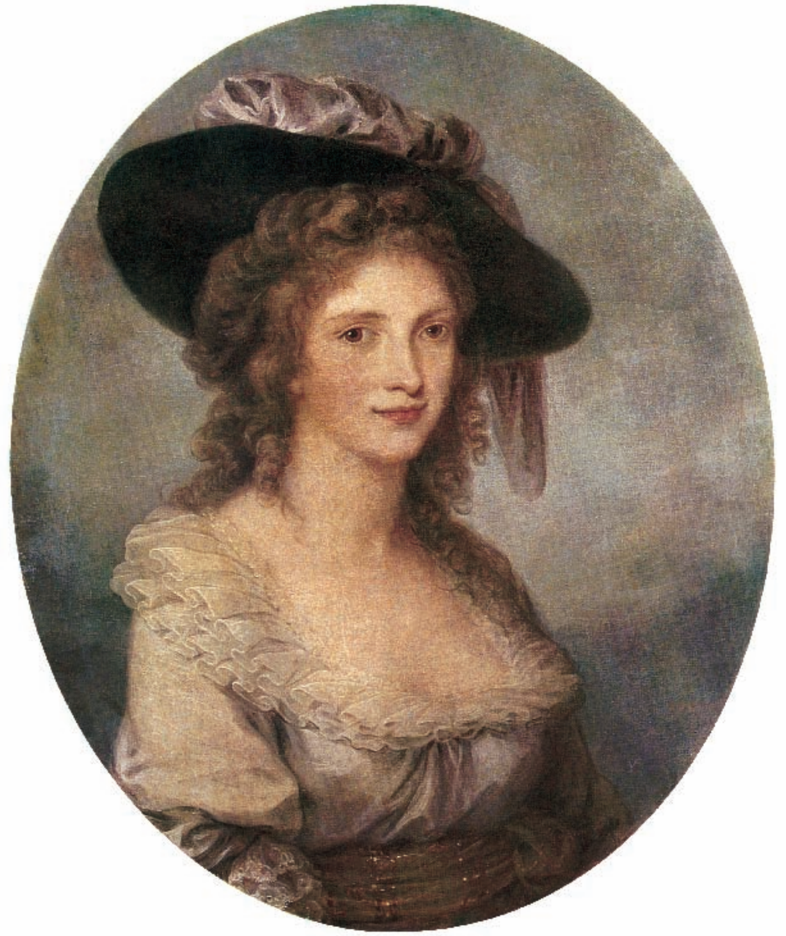


II. Rococo in Italy

Italian Rococo opens perhaps with a great "Chanson d'Amour" written for his patron by the poet Metastasio (1698-1782) and ends around 1796 with the Jacobins' dance around the "Tree of Freedom" in Rome and Venice. There were so many different currents and ideas that gave a new face to a society that had fallen asleep to the sound of a harmonic sonnet! It was a society which to us today appears strange, powdered, polished, always politely bowing to each other, but shooting the arrows of poisoned verses with loving delight. At first sight, nothing but decay could be seen, but these new ideas were like a raging storm that seemed to tear away everything that had been created in the previous centuries. This torrent, however, already bore in itself the kernel of something new.

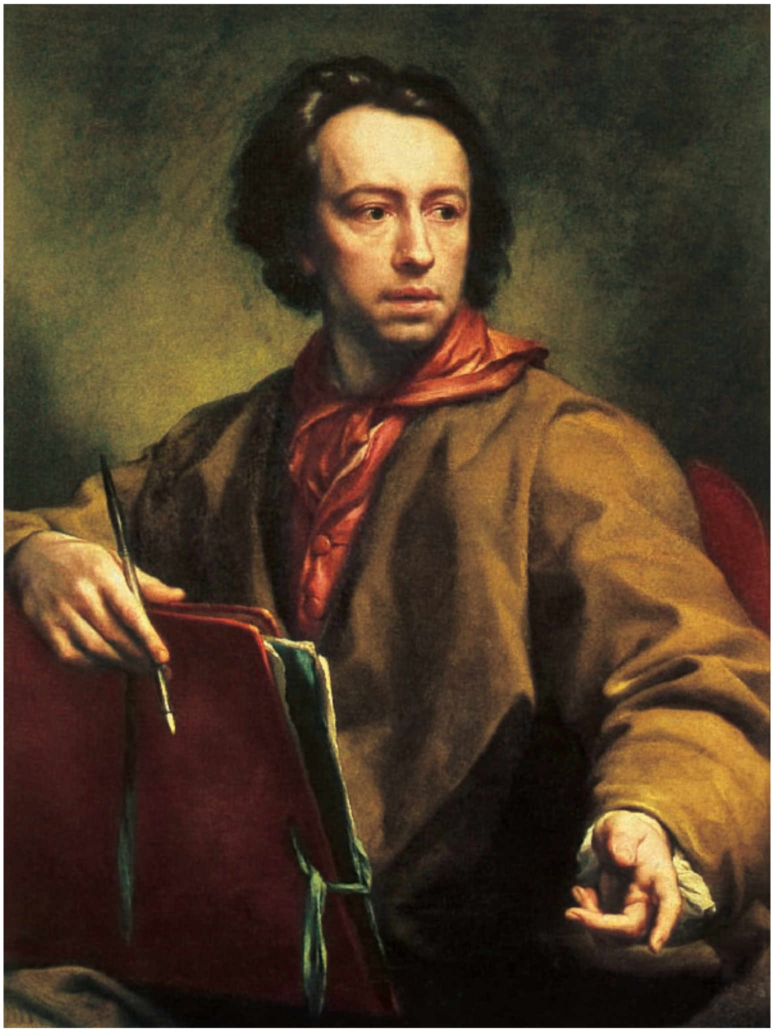
Also in Italy the supports of the Baroque were the might of the aristocracy and the supremacy of the clergy. Those in power needed the supporting external pomp in manners, dress and architecture to underline their despotic position. The clergy, proud of its victory in the Counter-Reformation, was also striving to assert its dominance in art and literature. This was all fine for only as long as it took the aristocracy not only to become impoverished but also extremely deep in debt, thus compromising their elevated status. The clergy had difficulty in defending itself against philosophy, and had to mobilise all its forces to preserve, at least to some extent, its former influence.

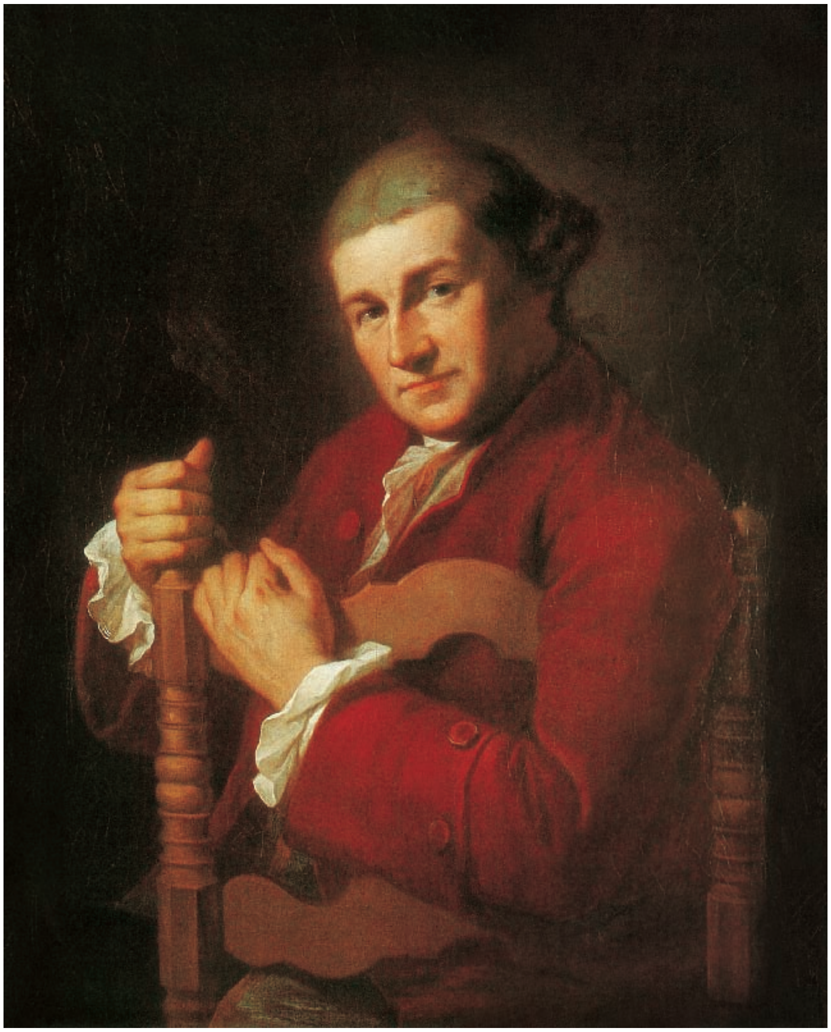
It has often been said that the birthplace of the Baroque was the palace of Madame de Pompadour. But even in those days it was scarcely in the boudoirs or bedrooms of the mighty that cultural trends emerged. Rococo originated where Baroque decayed. And the influence of Asia on the emergence of Rococo must not be underestimated. After all, more and more travellers followed in the steps of the Venetian merchant Marco Polo (1254-1324), and



Rosalba Carriera, *Portrait of a Boy in the Leblond Family*, 1740.
Pastel on paper, 34 x 27 cm.
Gallerie dell'Accademia, Venice.

Angelica Kauffmann, *Self-Portrait*, 1780-1785.
Oil on canvas, 76.5 x 63 cm.
The State Hermitage Museum, St. Petersburg.

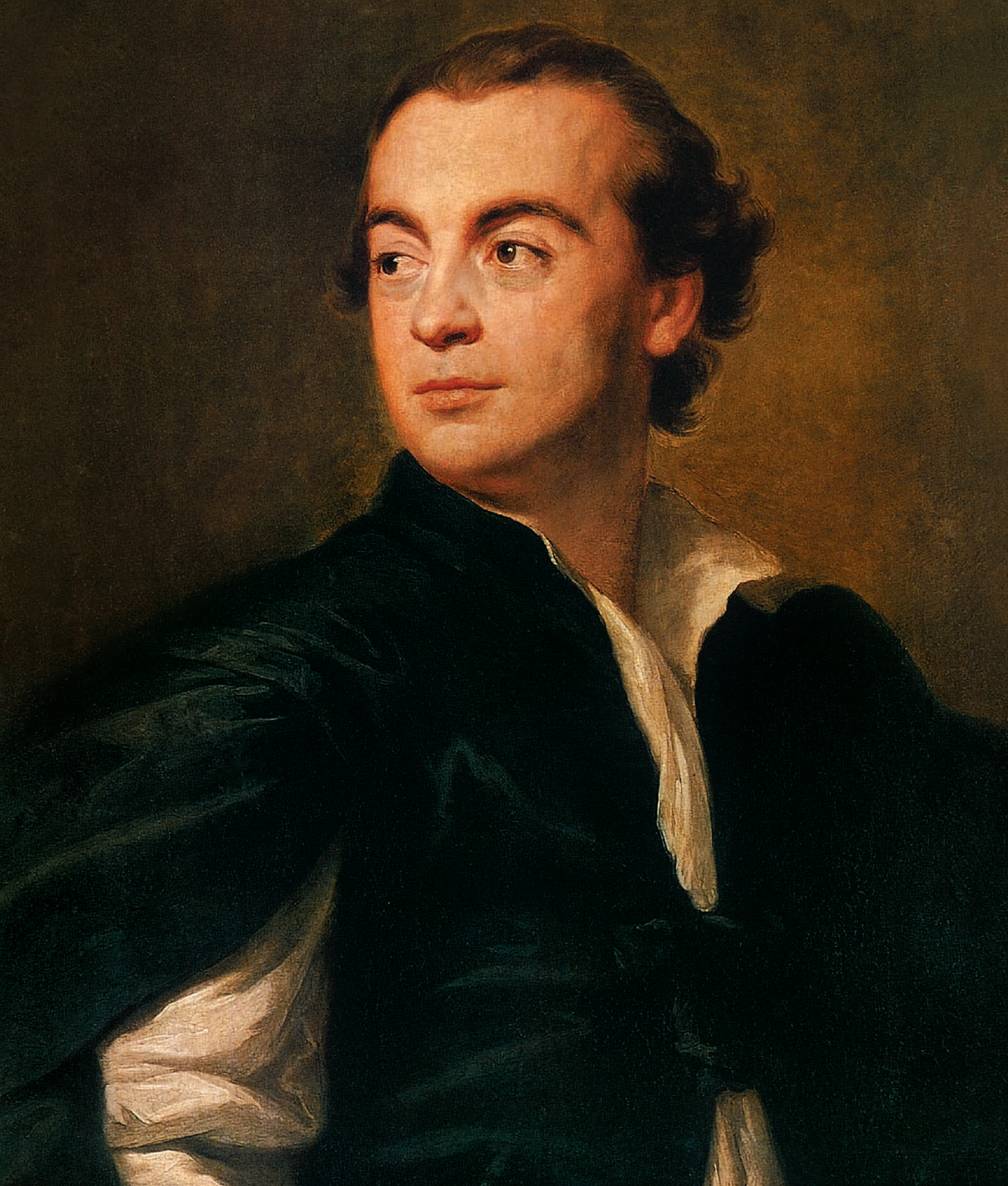




Anton Raphael Mengs,
Self-Portrait, c. 1775.
Oil on wood, 102 x 77 cm.
The State Hermitage Museum, St. Petersburg.

Angelica Kauffmann,
Portrait of David Garrick, 1764.
Oil on canvas, 84 x 69 cm.
Burghley House, near Stamford.

Anton Raphael Mengs,
Portrait of Johann Joachim Winckelmann, 1774.
Oil on wood, 67 x 53 cm.
The State Hermitage Museum, St. Petersburg.

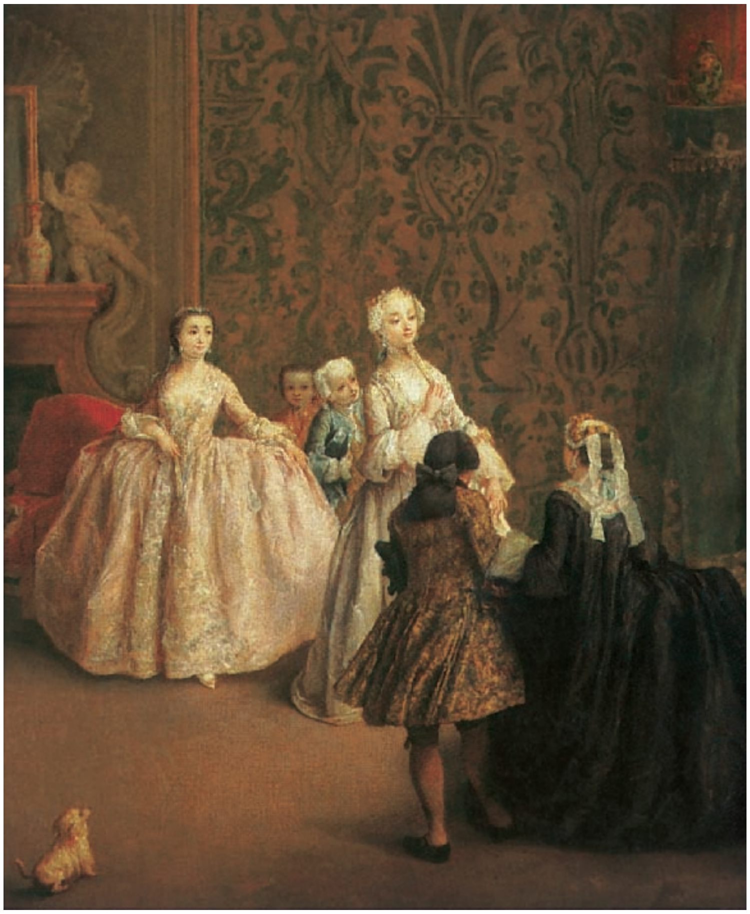


on their return stopped off in Rome, Genoa, Naples or Venice. Above all, the Jesuit scholar Athanasius Kircher (1602-1680) familiarised Italian artists with the secrets of Asian art, which were brought into Europe by the Dutch East India Company. Chinoiserie was spread widely, oriental pictures, vases and sculptures had a considerable influence on the classical European symmetries and transformed the ornamentation of the Baroque. An oriental haze hovered even above painting, in which strange-seeming figures were brought to life in Tiepolo's frescoes, and occasionally Chinese figures in French costume even crept into the work of Boucher and Watteau.

Under Louis XIV, French fashion was the leader in Europe, and Italy was to such a degree influenced by Parisian fashion that the people who did not wear a queue were to some extent regarded as the dregs of society, as immoral revolutionaries. In northern Italy and Naples, where Rococo found especially fertile soil, aristocratic families disinherited their sons who were expelled from schools after getting the idea of cutting off the pigtail from their wigs. The men's queues and the ladies' farthingales were throughout the period of Rococo the symbol of so-called good society. Only the revolution put a well-deserved end to the farthingale and wig fashions. Even the elegant companions of the married ladies, the "cicisbei", complained about the farthingale fashion, for whenever they wanted to speak with their lady, the *Donna*, in the street, they had to go in a circle, come close up to her and then step back as if they were dancing a minuet in the middle of the street. In the pictures of Francesco Guardi (1712-1793), once can see how the circumference of these multi-coloured, decorated balloons filled the narrow alleyways.

The favourite word of the upper classes was "philosophy", and almost everything that mankind thought about was embraced by this concept, from mathematics to metaphysics, from geometry and the social sciences to painting. This even went so far that a Venetian cobbler advertised his "boots made in accordance with a philosophical system", which presumably meant no more than that his boots met a certain hygienic standard.

Amongst the philosophical poets of that period was Count Francesco Algarotti (1712-1765), a friend of Voltaire and

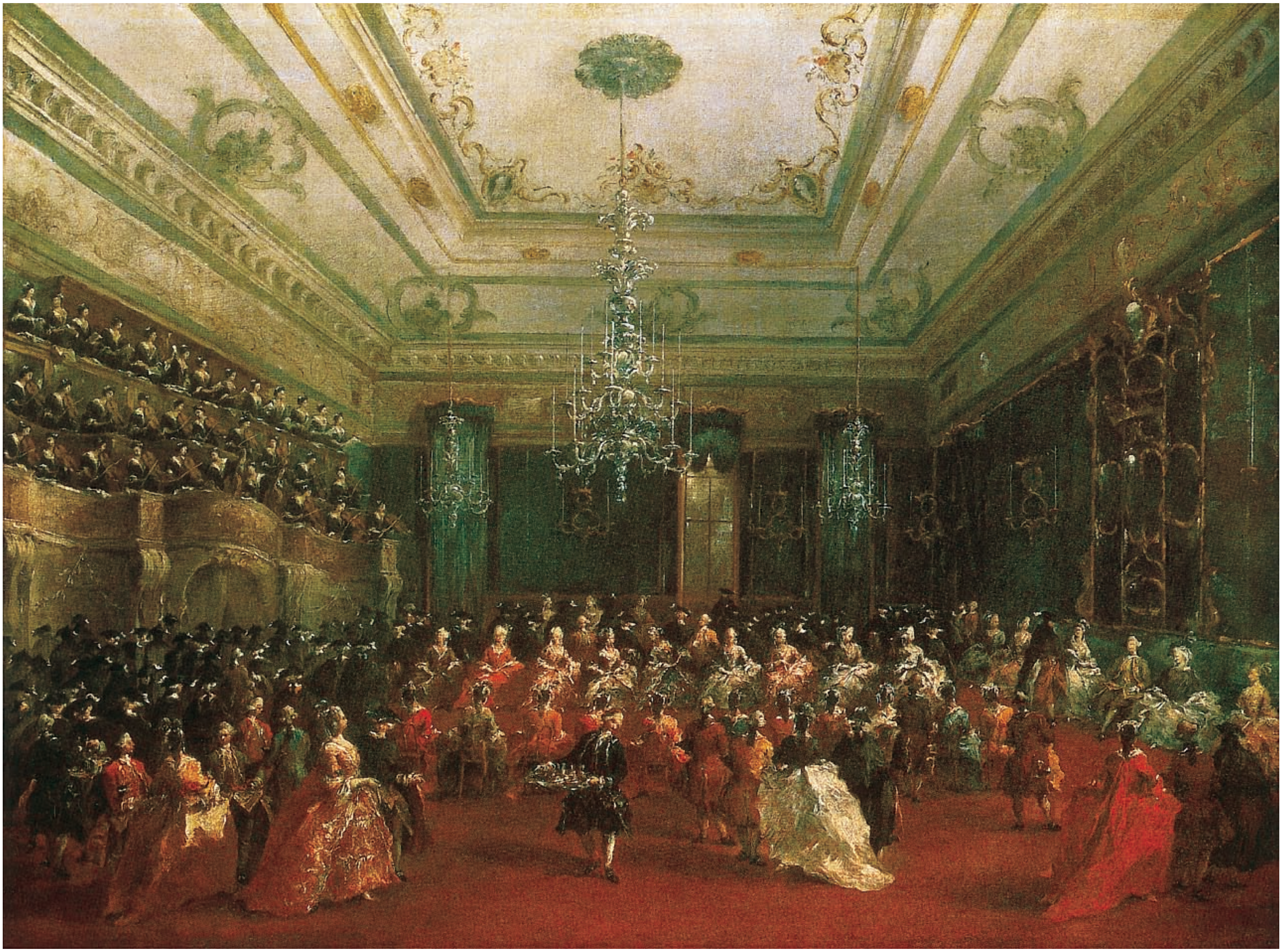


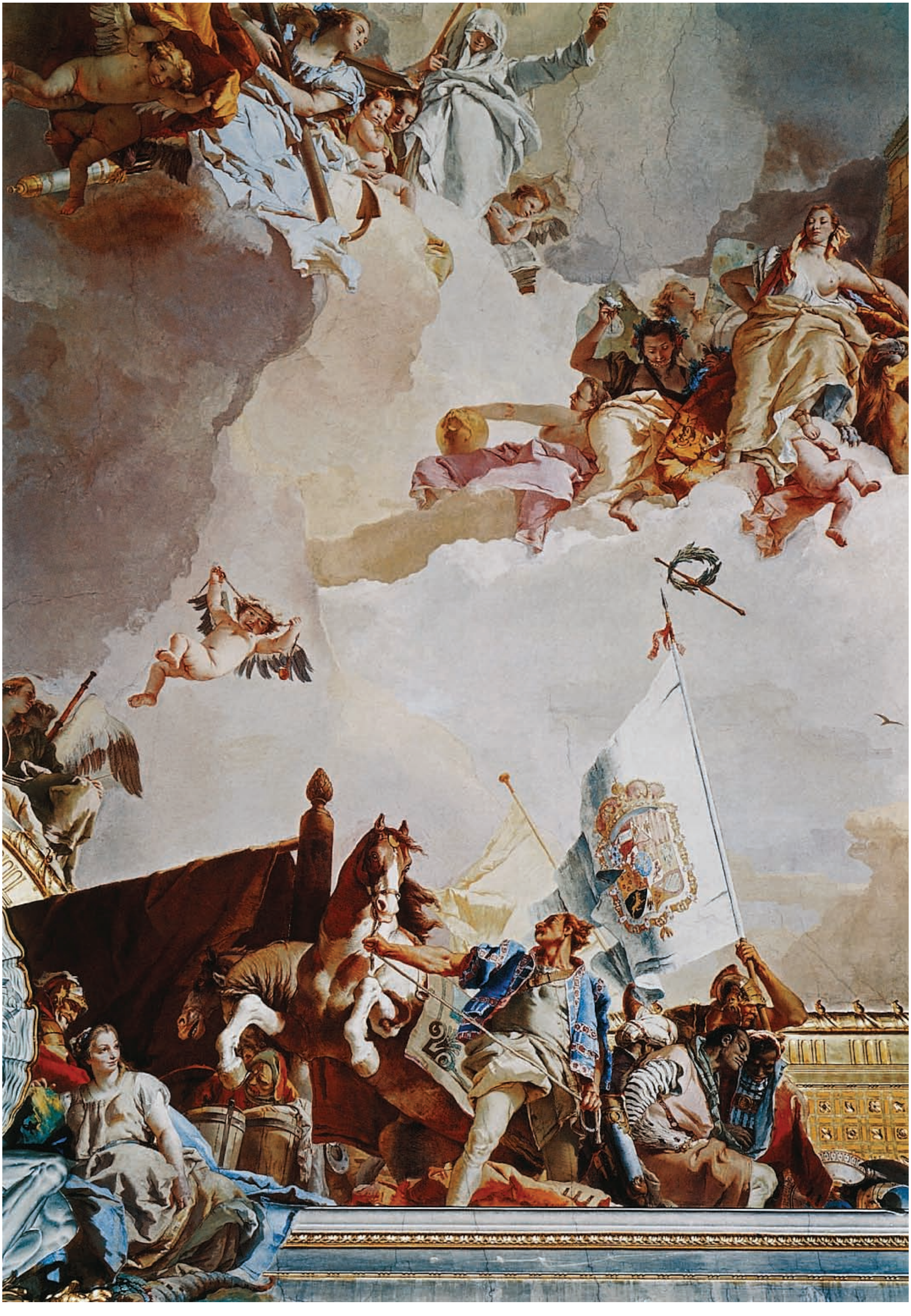
Pietro Longhi, *The Introduction*, c. 1740.
Oil on canvas, 66 x 55 cm.
Musée du Louvre, Paris.

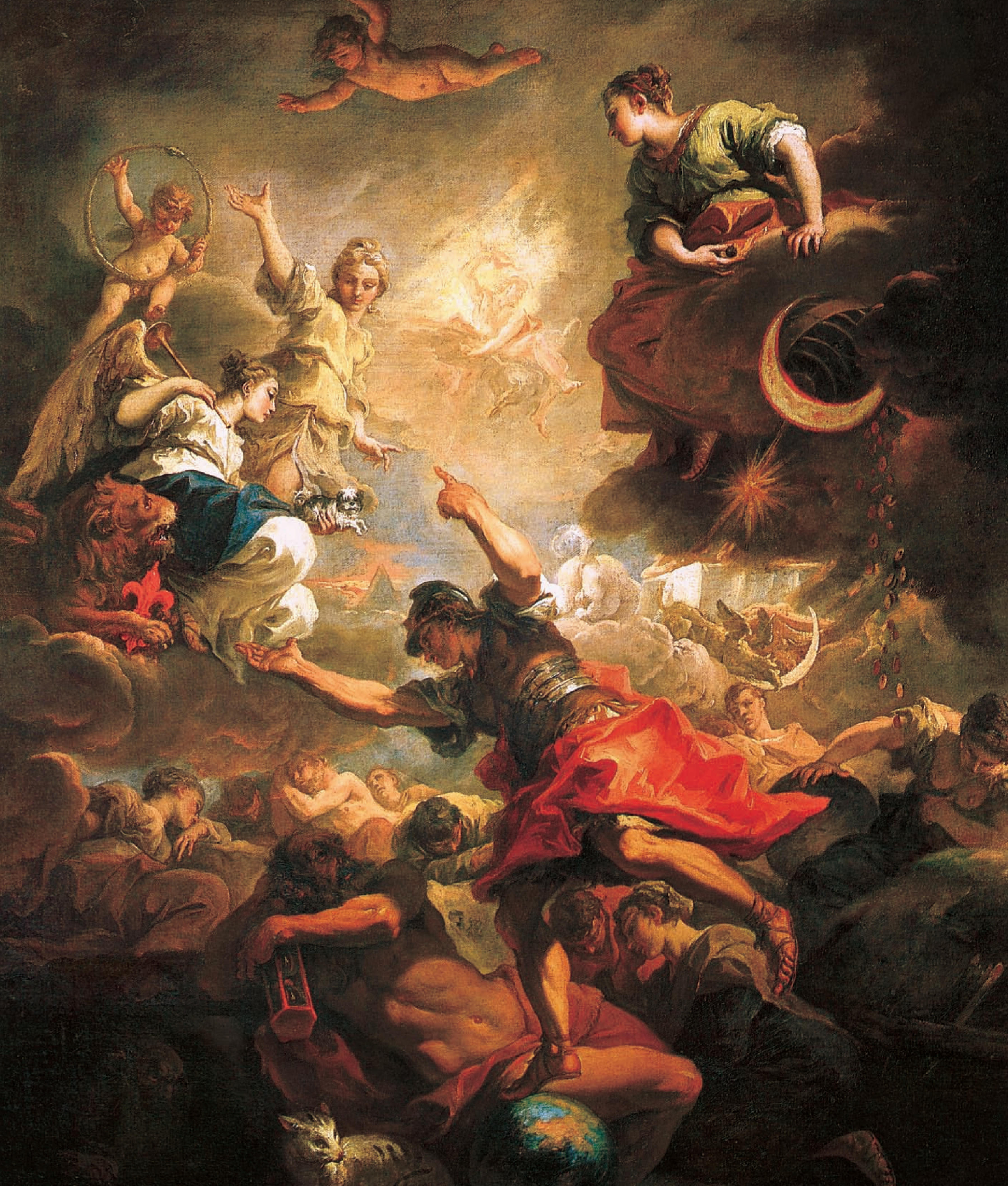
Francesco Guardi, *Venetian Gala Concert*, 1782.
Oil on canvas, 68 x 91 cm.
Alte Pinakothek, Munich.

Giovanni Battista Tiepolo, *Glorification of Spain*, 1762-1766.
Fresco, 1500 x 900 cm.
Palacio Real, Madrid.

Sebastiano Ricci, *Allegory of Tuscany*, 1706.
Oil on canvas, 90 x 70.5 cm.
Galleria degli Uffizi, Florence.







Frederick the Great. He had studied in Bologna and got involved with geometry, mathematics and astronomy and, as a scholarly and good-looking man of the world, was soon the darling of society. In his numerous poems, mostly written as presents for his friends, he was more concerned with euphony and harmony than with rigorous and profound thought. The more practical mind of the people, however, turned to the path prescribed by Galileo Galilei (1564-1642) and thus to Isaac Newton (1643-1727), whose discoveries were regarded as a further development of Galileo's ideas. In those years the English were decidedly "in". People studied the writings of English doctors and in the first half of the 18th century the Pope had an English optician. Even by 1728, about thirty years before the *Encyclopédie* of the four Frenchmen, a two-volume *Cyclopaedia* by the Englishman Ephraim Chambers (c. 1680-1740) was printed in Venice.

Overall, however, Italy in the 18th century found itself in a period of decline. But there is no mistaking the fact that the Italians, despite economic crises and political pressure, had preserved a great store of creative power and played an energetic part in Europe's cultural life. They felt that England and France had in many respects left them behind. All their efforts were therefore directed towards making up for lost ground, although the Italian governments tried to obstruct the importation of foreign languages. Voltaire wrote in 1761 to Count Algarotti that "Hannibal surely found it easier to cross the Alps than nowadays books find it to cross the borders".

Rome, at that time still "Caput Mundi" ("capital of the world"), had the Monte Pincio, which was a popular area where poets and artists met. Of course, this place was not entirely without its dangers, for anyone who had anything with him carried a dagger or at least a knife in his pocket. After all, the streets were dark and attacks were not exactly rare. But also monks and clerics moved around these streets; in any case, in 1766, out of a population of about 180,000 people, there were 5000 clergymen, 3500 monks (who had a particularly bad reputation), 1500 nuns and 34 bishops. Apart from the named clergy, men who had other roles within the church (laymen, organists, sacristans, etc.) were not allowed to marry. Thus the number of unmarried men belonging to the church

Luigi Vanvitelli, *Royal Palace, Main Stairs*, 1751-1780.
Reggia di Caserta, Caserta.

Filippo Juvarra, *Palazzo Madama, Staircase*, 1718-1721.
Turin.

Giovanni Battista Tiepolo, *Residenzschloss Würzburg, Imperial Hall: The Investiture of Herold as Duke of Franconia*, 1751.
Fresco, 400 x 500 cm.
Residenzschloss Würzburg, Würzburg.

stood at over 38,000 – which, considering public morals, was a significant number.

Architecture

With Gian Lorenzo Bernini (1598-1680), Carlo Fontana (1638-1714), Francesco Borromini (1599-1667), the great competitor of Bernini, and Baldassare Longhena (1598-1682), Italy had found its appropriate forms of architecture. The influence of these masters was so strong that even the following generations adopted at least some of their precepts.

Longhena was the last of the great Baroque architects, who in Venice not only built the Santa Maria della Salute (1637-1687) but along with others the Palazzo Rezzonico (1649-1756). The building covered only by emergency weather protection, with so far only the ground floor completed at this stage, can be easily recognised in a painting by Canaletto (1697-1768). The Rezzonico family had bought its way into the nobility, and was waiting for the selection of the next Pope, looking as a precaution for a representative building. They had therefore taken over the half-finished structure. Carlo della Torre di Rezzonico (1693-1769) was then, two years after the completion of the Palazzo (1758), selected as Pope Clemens XIII.

The façade architecture of the Palazzo, with the individual storeys separated from one another by cornices, followed the traditional arrangement of Doric, Ionic and Corinthian. After Longhena's death the building was finished by Giorgio Massari (1687-1766).

The interior of the palaces was not, however, left to the architects; their house painters and ornamental plasterers worked under the supervision of the women of the house. The colours were muted, they were to be soft and melt into each other. The furniture was lacquered white, embellished with gold, painted light yellow or in a light green shade and occasionally adorned with flowers or Chinese figurines. The covers matched these gentle shades. The walls were covered with silk materials, and the leather wall-hangings used since the Renaissance gradually disappeared. The frescoes on the ceiling were given stucco frames. It was regarded as a special art to match the colours of the ladies' clothing with the furnishings. The artistic sensitivity corresponded with the colours of rice straw, pistachios, apricots and pale, faded roses. The small works of art coordinated with the colour harmony; boxwood and ebony replaced the bronze, and the furniture became even more luxurious.

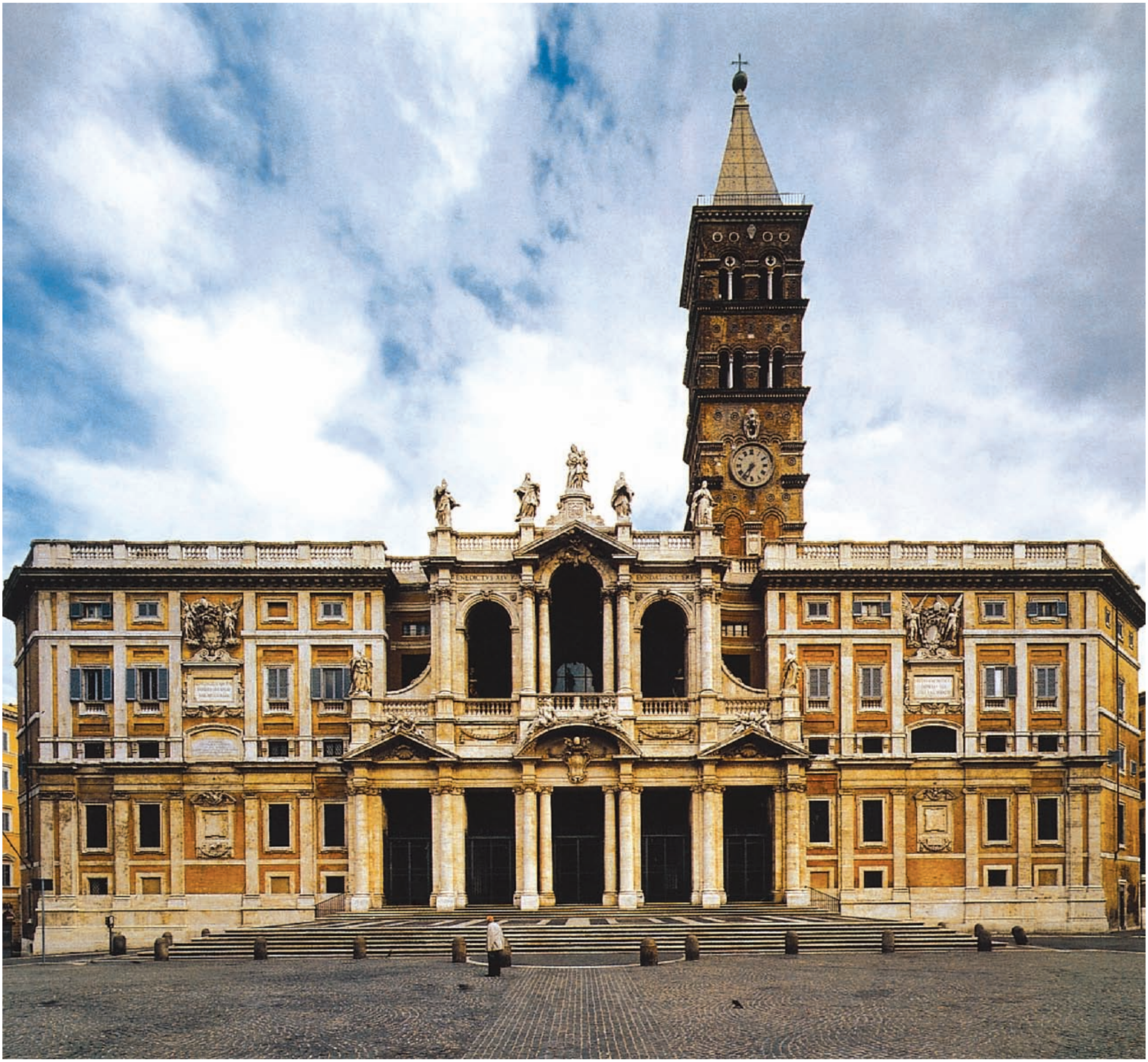
It was Francesco Borromini who in his sketches banned all straight lines and replaced them with curves and twirls, removing all significance from the basic shapes and giving greater importance to decorations. Only under his successors did a degree of calm and order return to the structures. The best-known of these successors are Filippo Juvarra (1678-1736) and Luigi Vanvitelli (1700-1773), who with the castle in Caserta introduced into Italy the French style of palace building, with its considerable extensions, and this removed Italy's isolation, maintained up until this point, from the architecture of other countries.

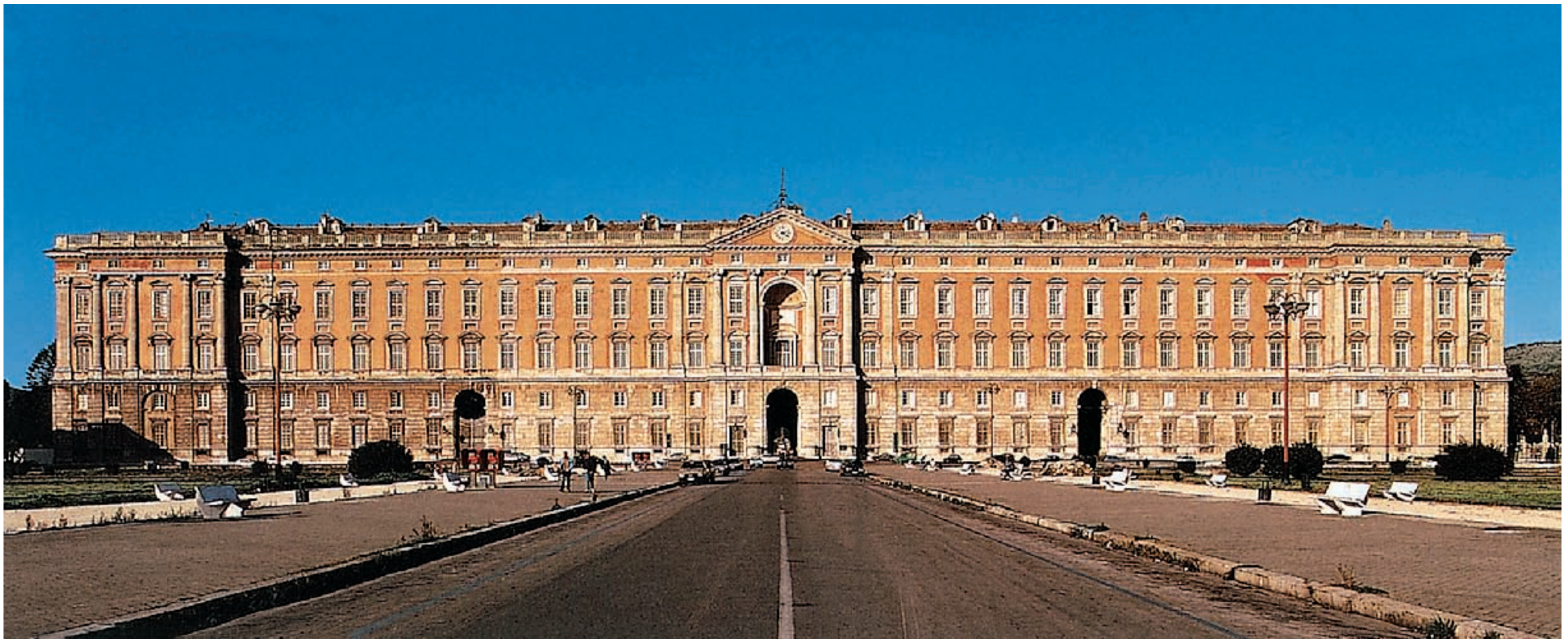
The Neapolitan Luigi Vanvitelli was initially trained by his father, the Dutch painter Gaspar van Wittel. Later he turned to architecture and became a pupil of Juvarra. Then he went to Nicola Salvi (1697-1751) and took part in his work on the Trevi Fountain. Vanvitelli was the architect for the Bourbon King Charles IV (1716-1788), and was famous for his design of the biggest royal palace in Europe, Caserta (page 94), built for his reign over the kingdoms of Naples and Sicily and modelled after Versailles. The laying of the foundation stone was on the birthday of the King in 1752; in order to demonstrate the dimensions to those present, legend has it that two regiments and several squadrons, an estimated 2000-2500 soldiers, marked out the outline of approximately 250 x 180 metres. With this size there was enough space for 1200 rooms and almost 2000 windows. The entire grounds, with its remarkable park designed after a Spanish model, was not finished until 1852. The palace today is a UNESCO World Heritage Site.

Juvarra, who was first trained by his father, a silversmith and ordained to the priesthood in 1703, was responsible for a

Guarino Guarini, *Cappella della Sacra Sindone*, 1667-1694.
Turin.

Ferdinand Fuga, *Santa Maria Maggiore*, 1741-1742.
Rome.





number of great buildings including the Basilica della Nativita di Maria, known as the Superga (1717-1731) above Turin, which King Victor Amadeus II (1666-1732) had built after a victory over the French. Juvarra built in a clear, light, elegant style and was the first Italian architect to yield to northern European influence. The Spanish King Philip V (1683-1746) summoned him to his court in 1735; however, only one year later, Juvarra's outstanding career ended in his sudden death.

Born in Rome, Nicola Salvi received from Pope Clemens XII (1652-1740) (for whose election the Cardinals required 129 days) the commission to complete the Trevi Fountain, which had been started in 1640 by Bernini. The money for his building projects was acquired by the Pope from a lottery temporarily suspended by one of his predecessors. This commission occupied Salvi for a large part of his professional career, and yet he could not finish it. In parallel with it he created, together with Vanvitelli, the chapel of San Giovanni Battista (1742) in the church of Sant'Antonio dei Portoghesi and the façade of the Palazzo Chigi-Odescalchi (1745).

Giorgio Massari was one of the great architects of Venice. His life's work was the church with the beautiful façade built in Dorsoduro Dei Gesuati (1726-1743), the successor to an earlier church of the same name from the 14th century. But the Palazzo Grassi (1718-1749) and the wings of the clock tower in Venice, along with a series of other buildings, also bore his signature.

Decorative Art

In the field of decorative art, the artistic direction had prevailed for quite some time over the luxuriant, more vividly descriptive Baroque style. It was closely associated with the desire for spaciousness, to which late-Renaissance architecture paid homage. Thus perspective architectural painting came to the forefront. It broke through ceilings and walls and seemed to deepen all rooms, with the aid of boldly cast, richly enlivened decorations, high vaulting and wide views of the outside world.

The decoration of the choir in the Roman church of San Ignazio by the Jesuit Andrea Pozzo is one of the most brilliant examples of the combination of real and artistic architecture.

Luigi Vanvitelli, *Caserta Palace*, begun in 1752.
Naples.

Filippo Juvarra, *Palazzina di Caccia, Hunting Residence*, 1729-1731.
Stupinigi.

Pozzo also published a widely appreciated book – *Perspectiva pictorum et architectorum*. His fame had long since come to the attention of Emperor Leopold I in Vienna (1640-1705), for whom he painted a wonderful false cupola in the Baroque Jesuit Church. But also the Princes of Liechtenstein engaged his services and commissioned him to decorate their garden palace.

This fantastic opulence of the Rococo world of forms was shown above all in the architecture and the decorative art in theatres. In this sphere the leaders were the brothers Giuseppe (1696-1757) and Alessandro Galli Bibiena (1686-1748), who not only left their clear mark on the Italian residence theatres. In addition, in the period 1745-1748, Giuseppe was responsible for the furnishing of the Opera House in Bayreuth.

The Theatine monk Guarino Guarini (1624-1683) was one of the successors of Borromini, and in Turin planned and built the Palazzo Carignano (1679-1684) in his style. Based on his studies of architecture, mathematics, philosophy and theology he wrote the treatises *Placita Philosophica* (1665), *Euclides Adauctus* (1671) and *Architettur Civile* (1686). Clearly inspired by this he devoted an unusually long period of time to the building of the Cappella della Sacra Sindone (page 99), in which the mysterious Turin Shroud was preserved, and in the meantime, also in Turin, the Consolata (1679). At the beginning of the 1660s he also worked on the church of Sainte Anne-La-Royale in Paris and later in Prague and Lisbon.

The Florentine Alessandro Galilei (1691-1737) worked for his sovereigns Duke Cosimo III (1642-1723) and his successor Gian Gastone de Medici (1671-1737), after whose death the Duchy of Tuscany fell into the hands of the Austrian Hapsburgs. Alessandro Galilei, at the age of about twenty-four, went to England but returned to his homeland a few years later, where he was appointed Architect of Fortresses. At the beginning of the 1730s Pope Clemens XII summoned him to Rome, where he built the Capella San Giovanni in Laterano (1732) for the Corsini family, after winning a competition organised by Pope Clemens XII, beating twenty-one other competitors. Between 1733 and 1735, he also designed the main façade of the San Giovanni in Laterano.

Ferdinando Fuga (1699-1780) was one of the artists who did not consider himself a successor to Palladio, but in his works strove for greater simplicity and conformity. In the Kingdom of Naples the ruler at the time was Charles III of Spain, who also ruled Naples as Charles VII (1716-1788) and sought to provide half-decent accommodation for the 8000 or so poor people in his realm, most of whom lived on the street. The plan for this accommodation was approximately 600 x 135 metres; he commissioned Ferdinando Fuga for the project, who arranged the buildings around five inner courtyards. This massive project was not completed until 1819, therefore long after the death of the initiator and his architect. The complex, the Real Albergo dei Poveri is still standing today, despite serious damage from an earthquake in 1980, and houses a school of music, among other things.

Also by Ferdinando Fuga is the east-facing façade of the Basilica Santa Maria Maggiore (page 100) in Rome, for which Pope Benedict XIV (1675-1758) laid the foundation stone and which since its completion has attracted an innumerable amount of pilgrims.

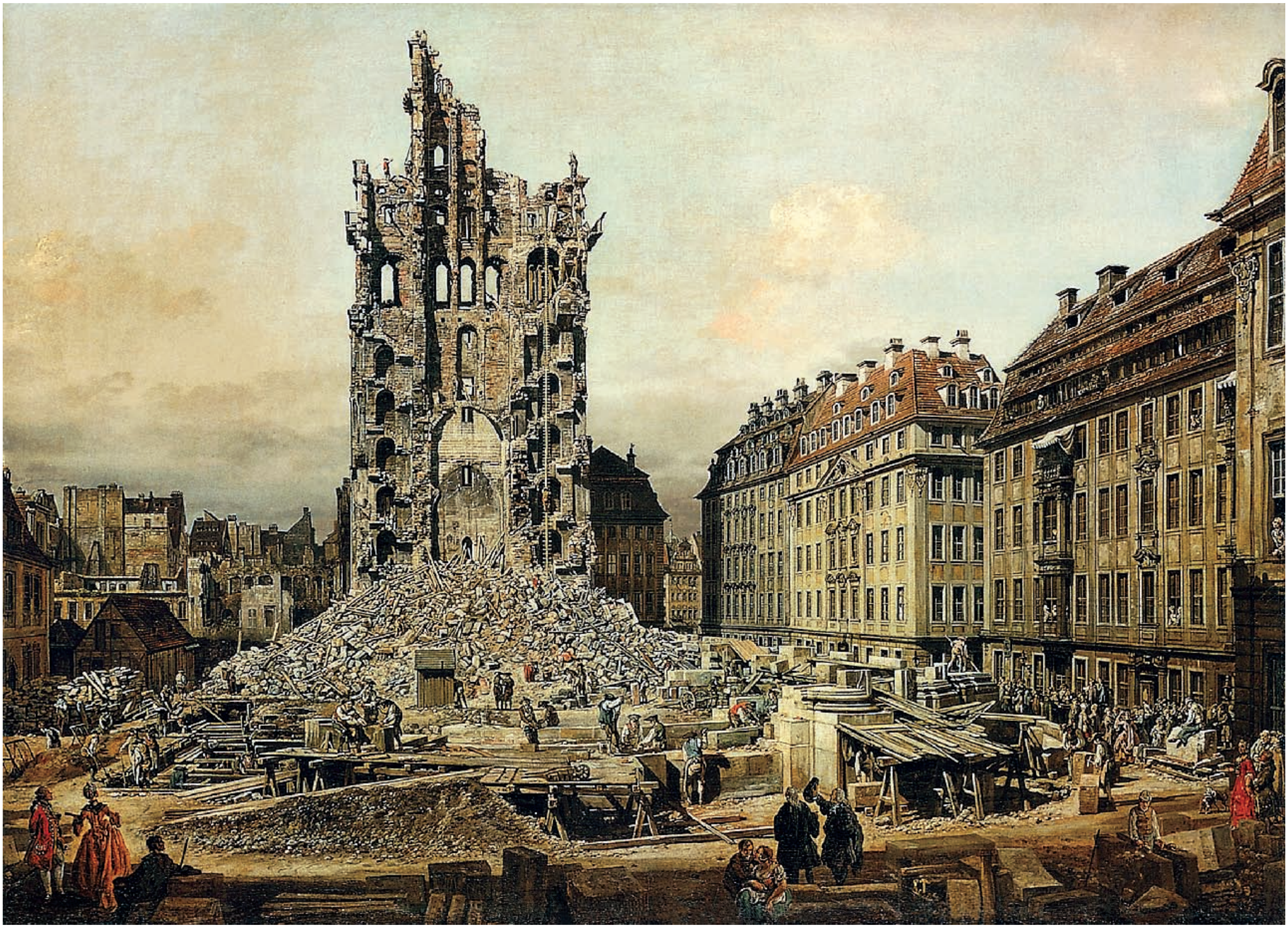
Painting

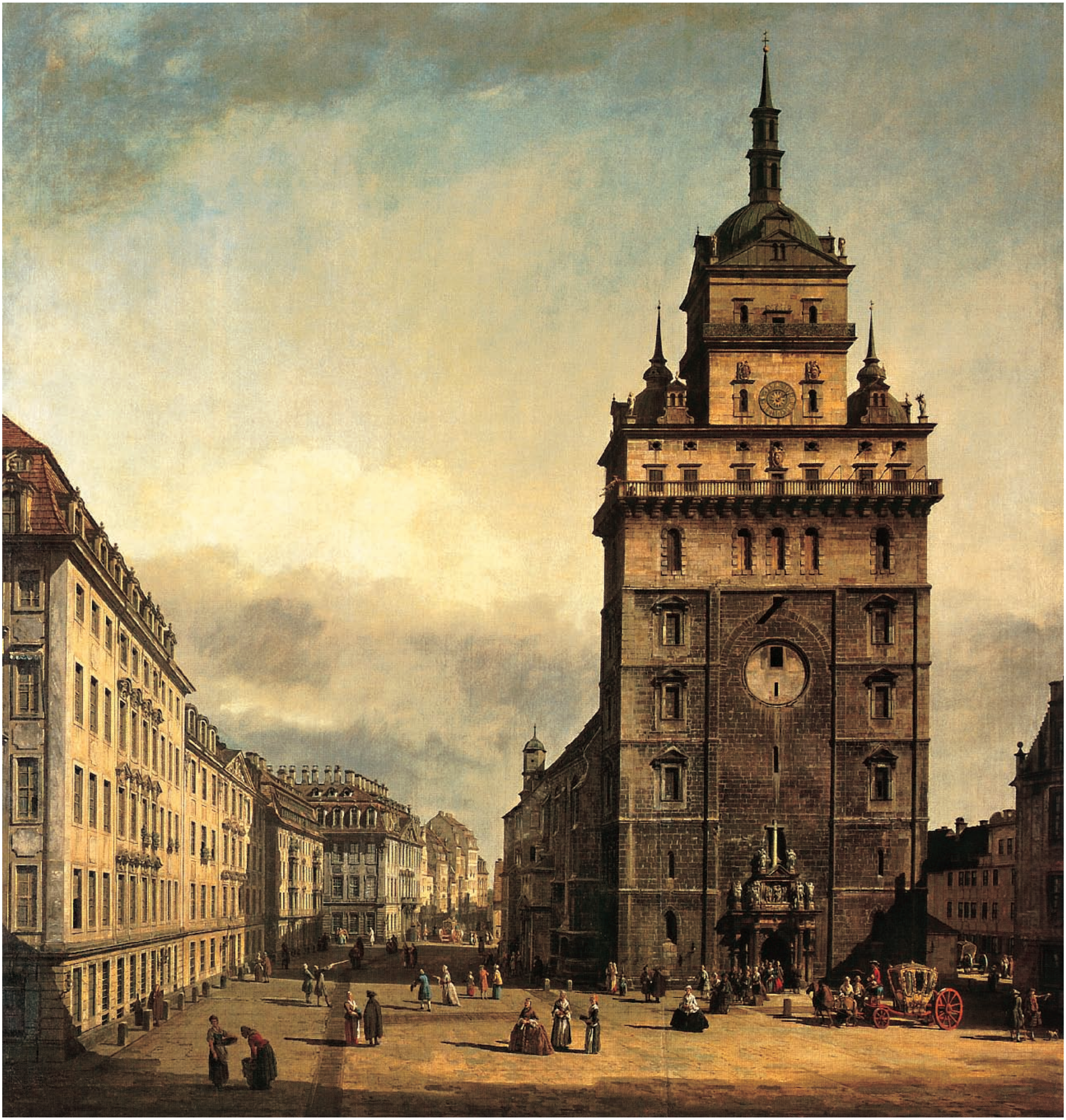
The movement towards simplicity and nature began to emanate into the art world, as the style once again returned to the Old Masters. In these years, Rome was the epicentre of all artistic endeavours, but in Venice, too, an impressive art scene was again beginning to develop. The character of Venetian painting in the 18th century was determined by the artists, who strove to accurately depict society.

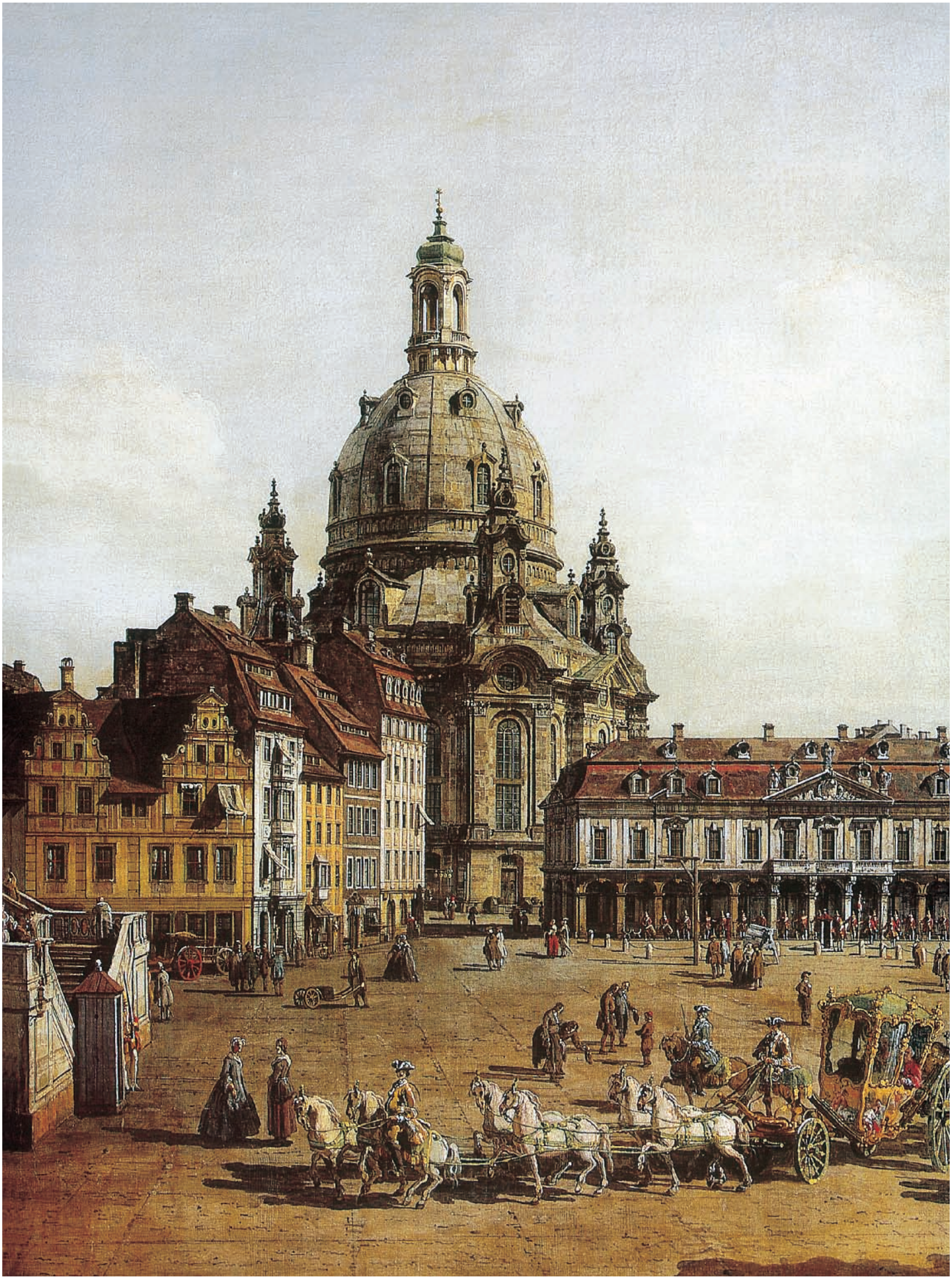
Bernardo Bellotto, *The Ruins of Dresden's Former Kreuzkirche*, 1765.
Oil on canvas, 80 x 110 cm.
Gemäldegalerie Alte Meister, Dresden.

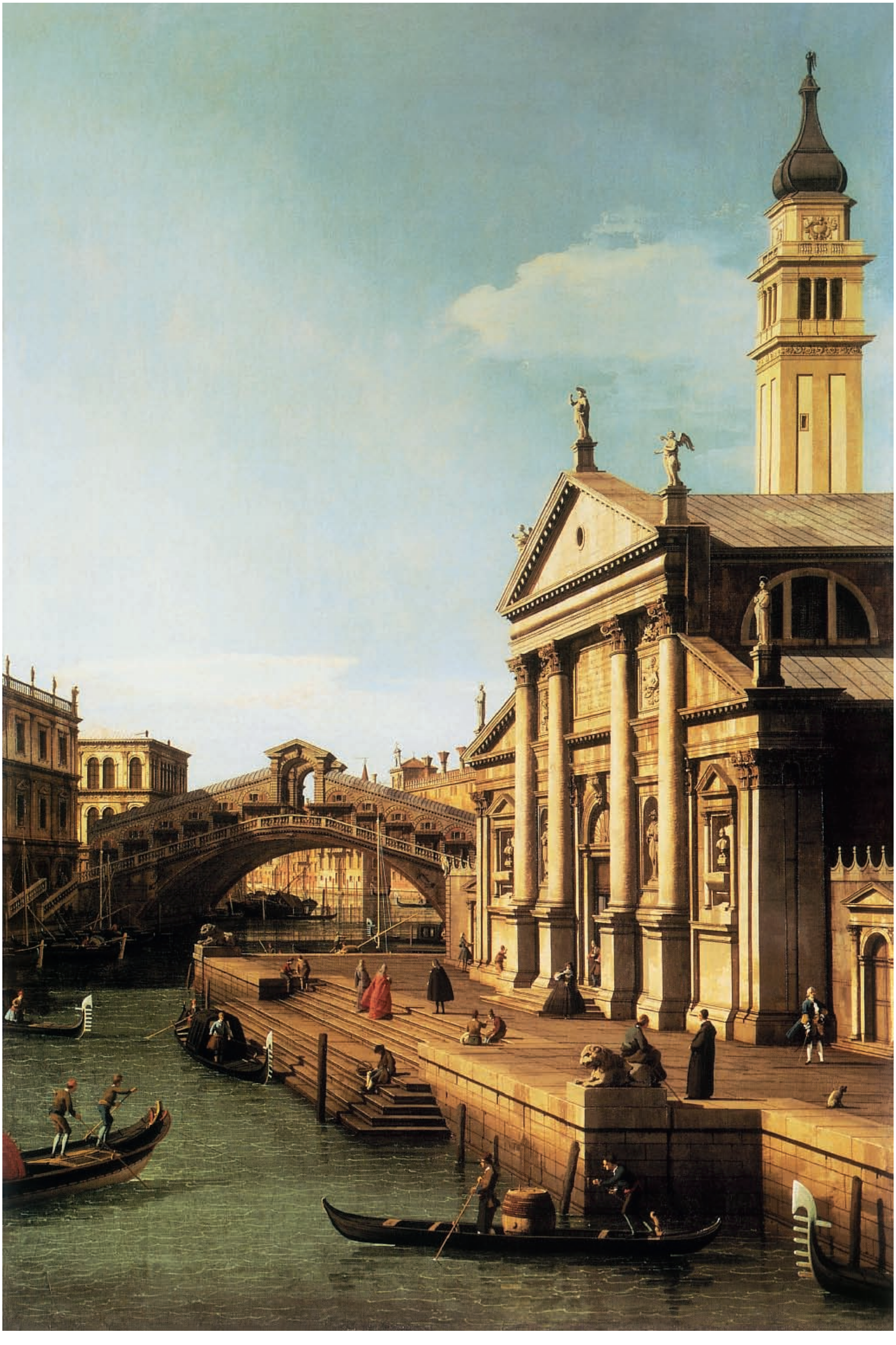
Bernardo Bellotto, *The Former Kreuzkirche of Dresden*, c. 1751.
Oil on canvas, 196 x 186 cm.
Gemäldegalerie Alte Meister, Dresden.

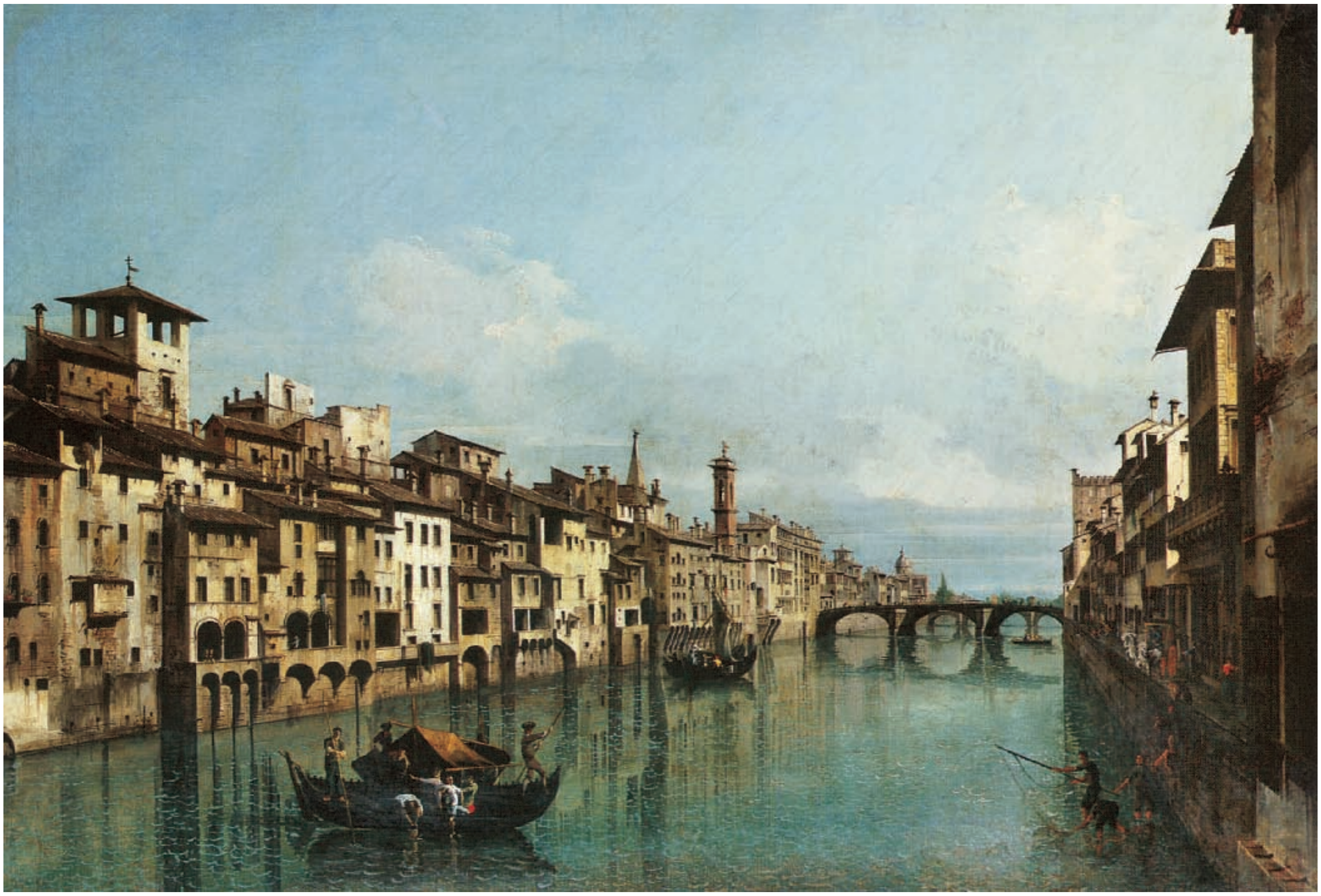
Bernardo Bellotto, *Neumark in Dresden* (detail), 1747.
Oil on canvas, 134.5 x 236.5 cm.
The State Hermitage Museum, St. Petersburg.











Three of the most famous painters in Venice were without doubt Francesco Guardi, Pietro Longhi (1702-1785) and, of course, Canaletto.

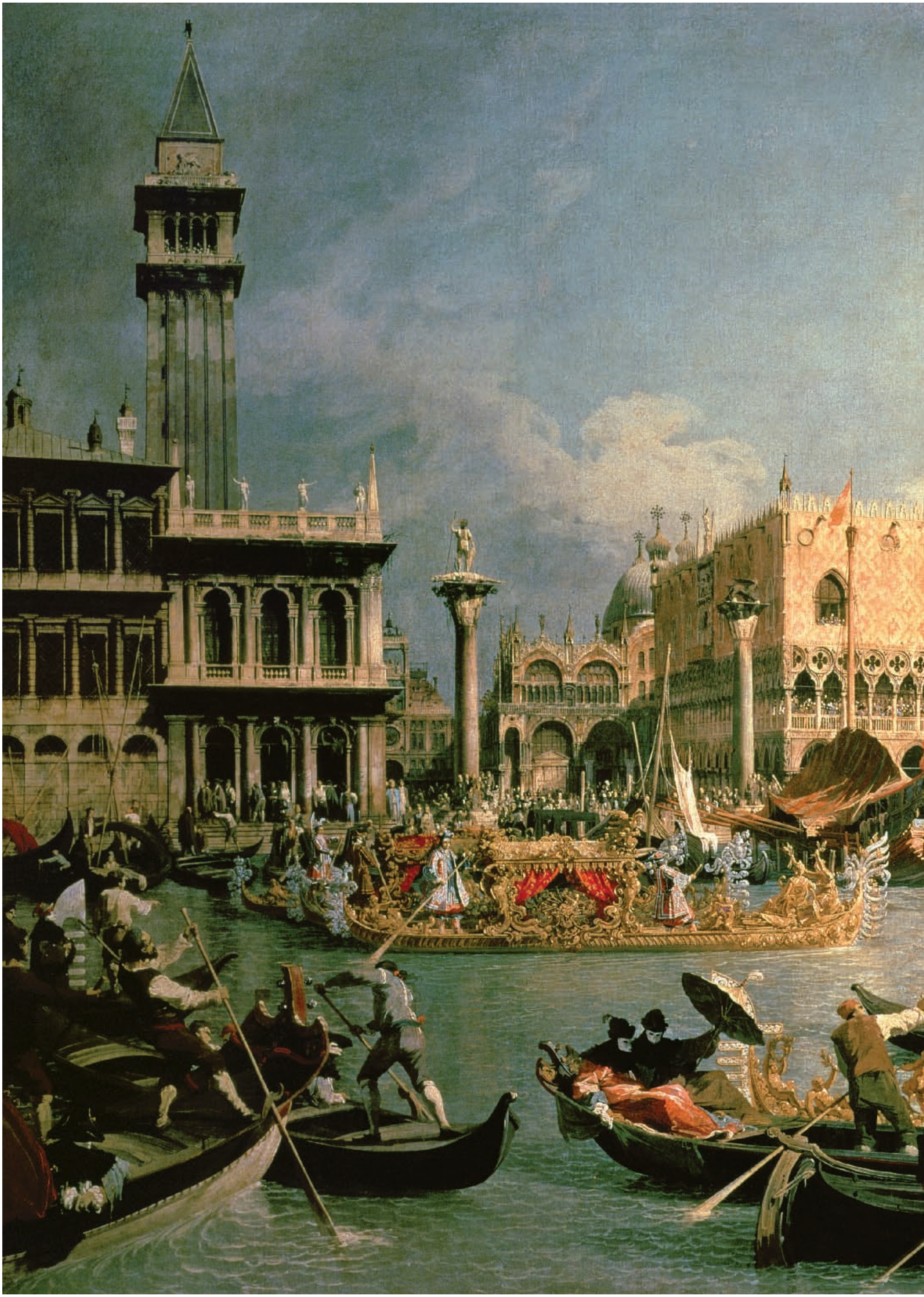
Guardi captured almost impressionistically the image of the city at various times of the day and in various seasons of the year; Longhi focused more on people, regardless of their rank and name, and showed them as they went about their business of the moment; and Canaletto concentrated on the city itself, with its churches, palaces, bridges, alleyways and corners. Also in this group were the poet Carlo Gozzi (1720-1806), the librettist Da Ponte (1749-1838) and finally Giacomo Casanova (1725-1798), who introduced us not only to the patrician houses but also familiarised us with the cafes, cloisters and the tiny dwellings of the thrifty citizens.

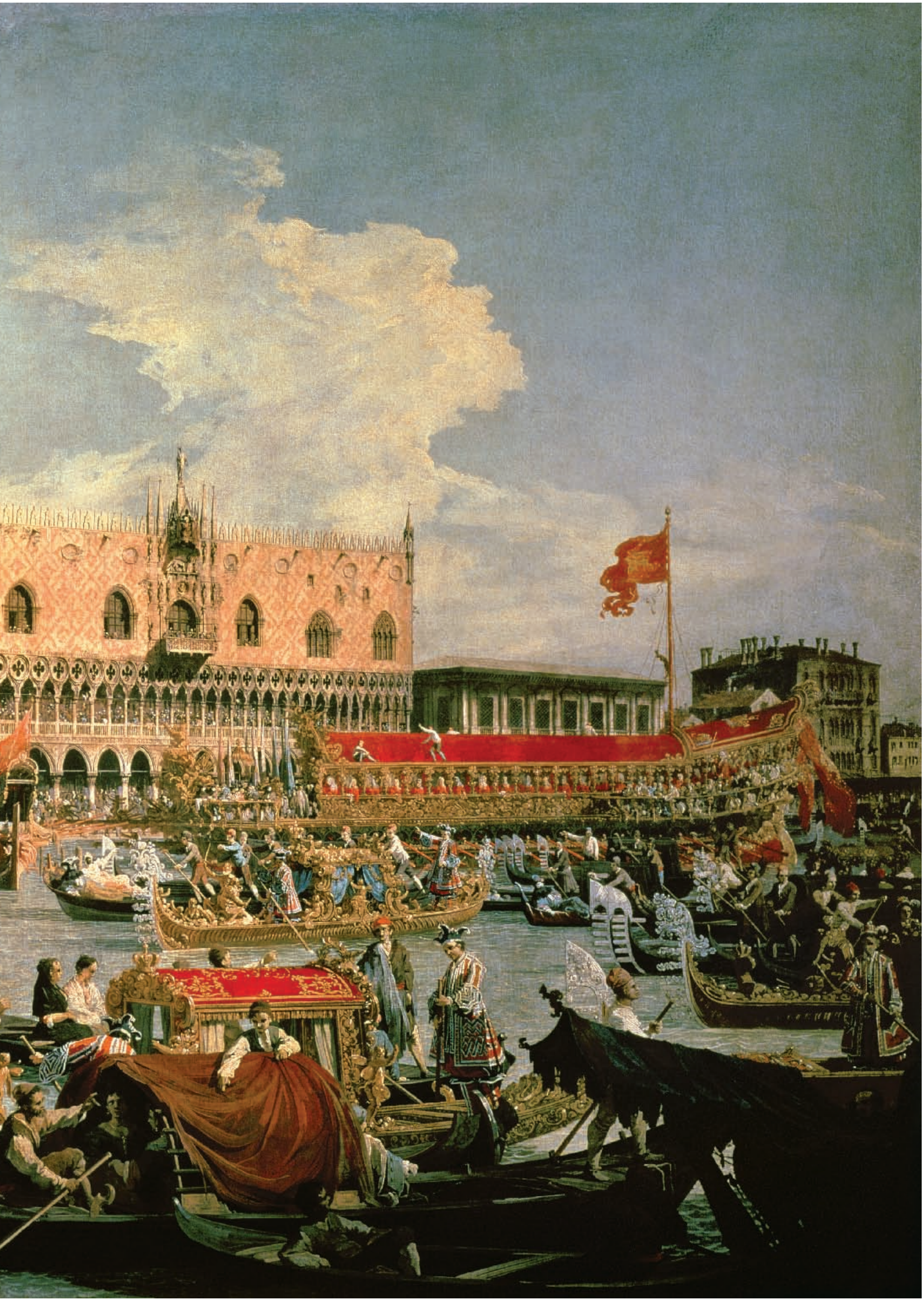
The oldest in this group of famous Venetian painters is Antonio Canal, whose nickname Canaletto can be traced back to his views of Venetian canals with their adjacent churches and palaces, and who thus created a special kind of architectural painting. He began his career, just like his father, as a painter of scenery for the stage. Influenced by Giovanni Panini (1691-1765), he moved to Rome at the age of twenty, and stayed there for the rest of his life. Canaletto had many pupils, including Jean-Honoré Fragonard and Hubert Robert. He specialised initially in *veduta*, maintaining loyalty to the spectacular views of his hometown of Venice. Typical of his work was the contrast between light and shadow. Many of his views were simply pictures of the city, while others were depictions of celebrations

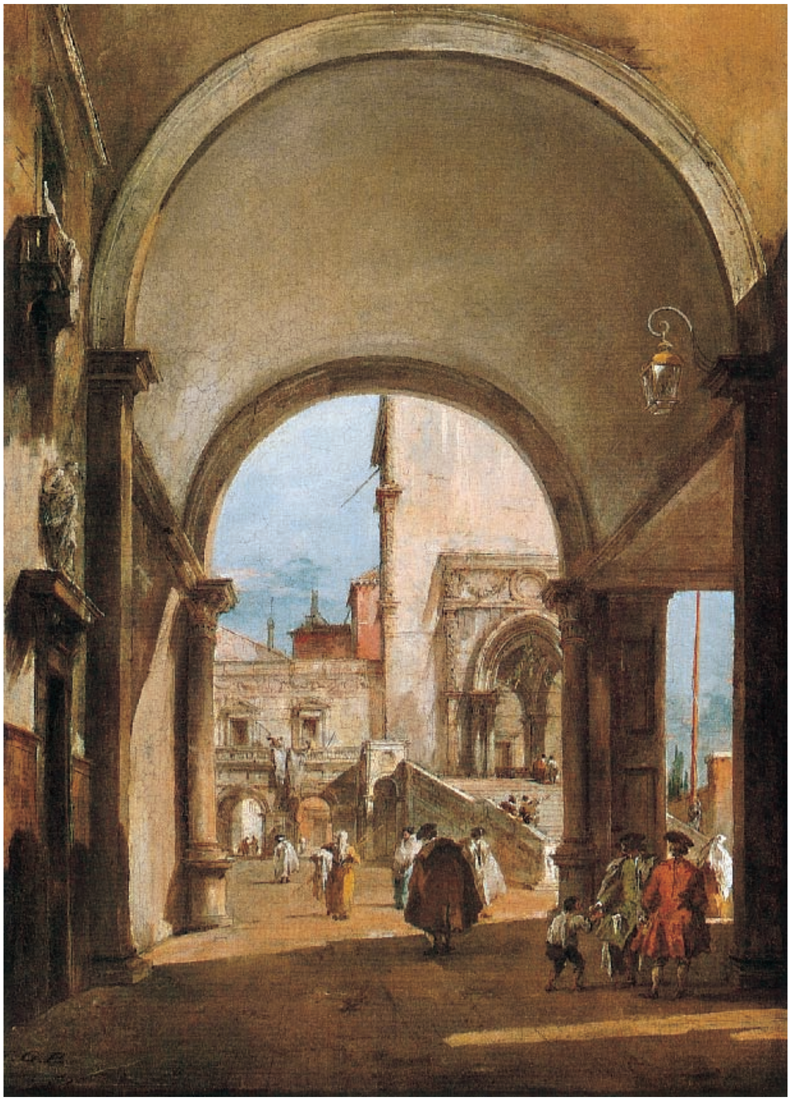
Canaletto (Antonio Canal), *Capriccio: The Rialto Bridge and the Church of San Giorgio Maggiore*, c. 1750.
Oil on canvas, 167.6 x 114.3 cm.
The North Carolina Museum of Art, Raleigh.

Giovanni Paolo Pannini,
The River Arno with Ponte Santa Trinita, 1742.
Oil on canvas, 62 x 90 cm.
Szépmüvészeti Múzeum, Budapest.

Canaletto (Antonio Canal),
The Return of the Bucintoro, 1732.
Oil on canvas, 182 x 259 cm.
Aldo Crespi Collection, Milan.







Francesco Guardi, *An Architectural Caprice*, c. 1770.
Oil on canvas, 54.2 x 36.2 cm.
The National Gallery, London.

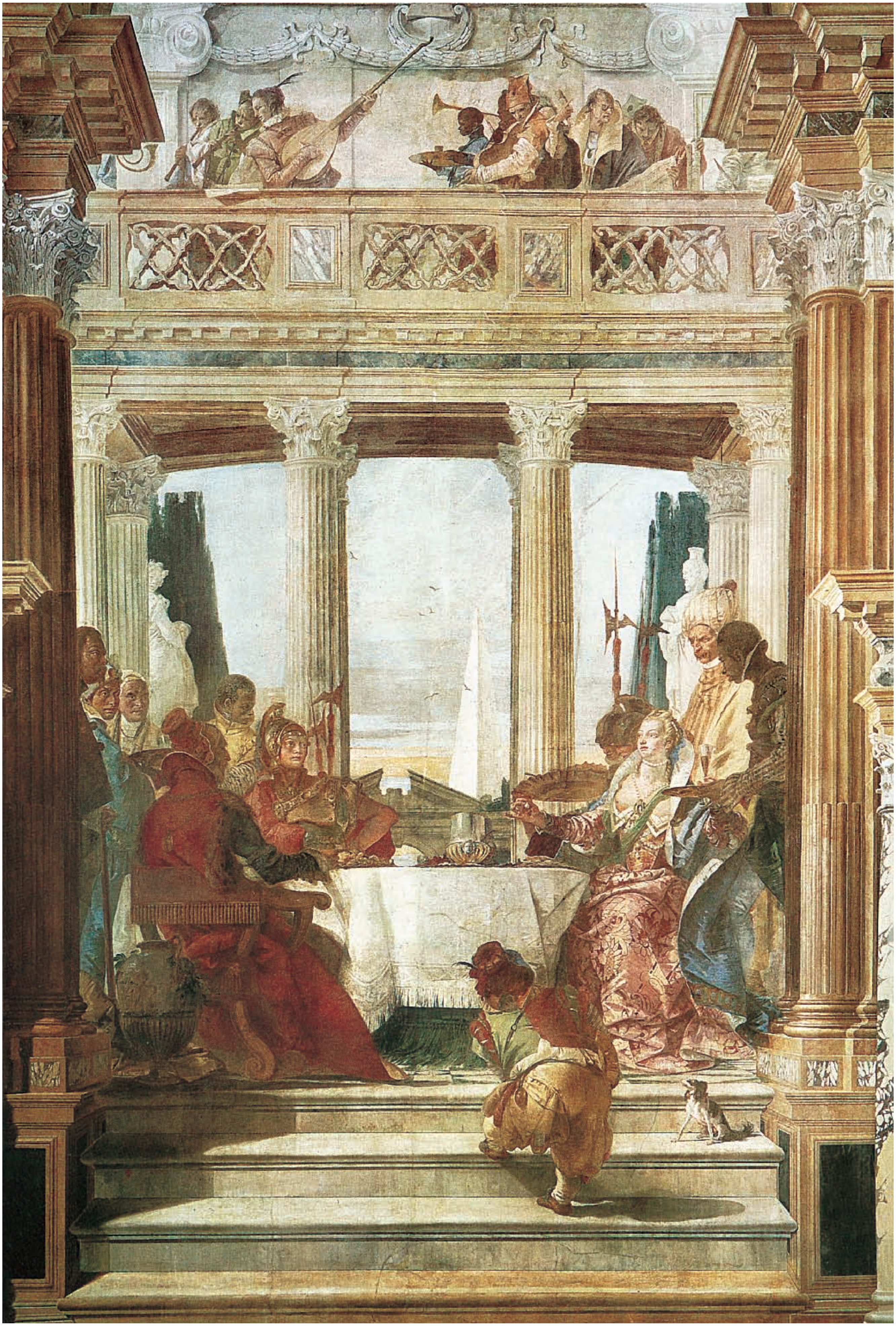
Giovanni Battista Tiepolo, *The Banquet of Cleopatra*, 1747-1750.
Fresco, 650 x 300 cm.
Palazzo Labia, Venice.

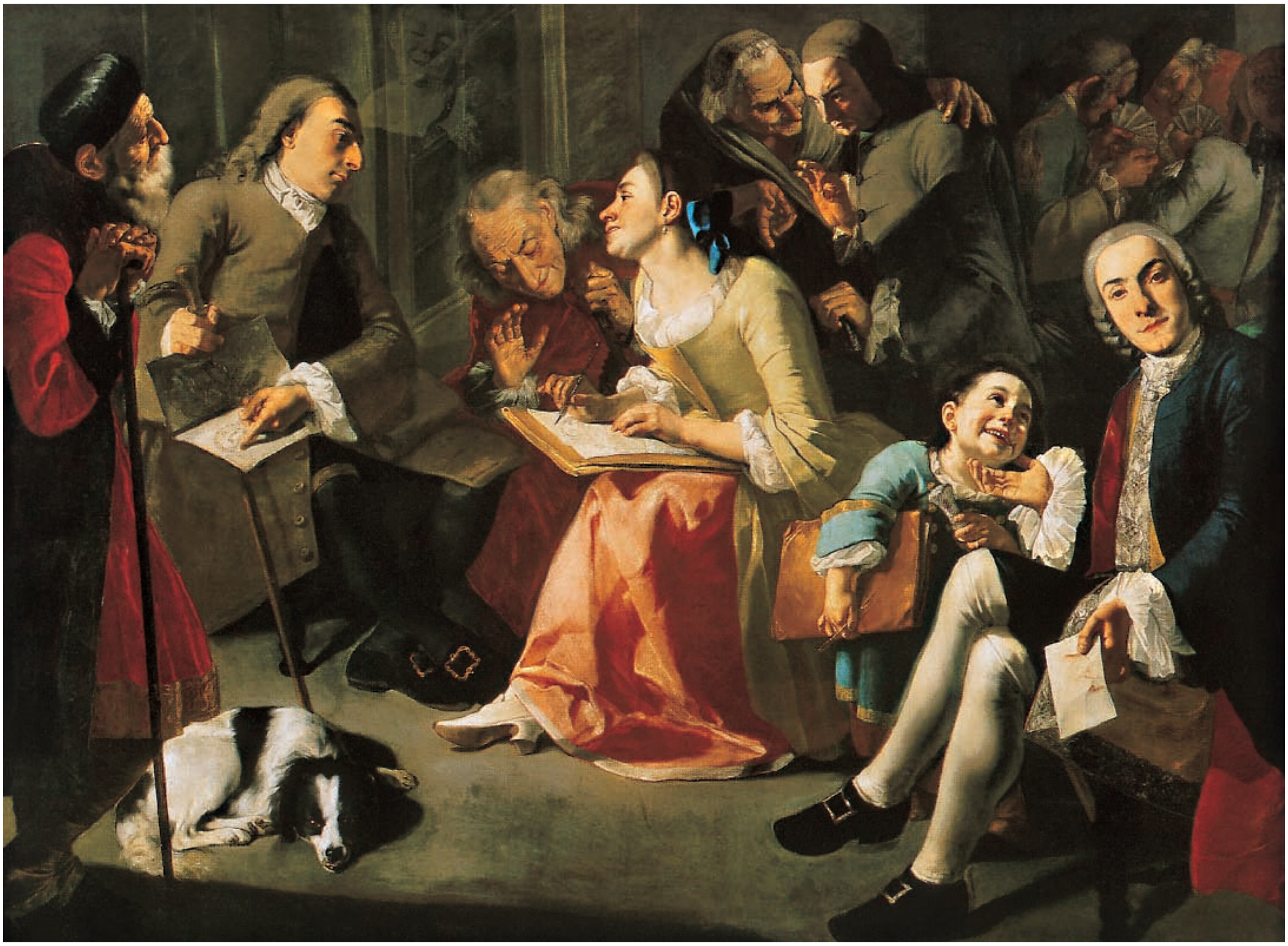
or ceremonies. He always stands out because of the way in which his work is so true to reality, which can partially be attributed to his use of a "camera obscura" to capture perspective accurately.

After his journey to Rome (1719-1720), he changed to topographical representation and painted many views of Venice. This new art was quickly received with approval and he spread the style over a large part of Europe, for he worked in Vienna, Dresden, London, Munich and Warsaw, where he mainly painted prospects of those cities and their surroundings. In order to keep up with demand, Canaletto employed several assistants. The purchasers were mostly English aristocrats who took home with them his "vedute estate" and "vedute ideale" (*capricci*) as souvenirs of their "Grand Tour".

The most important features of the paintings of Canaletto are the atmosphere, the local colour, and the geometrical perspective. Amongst his unsurpassed views of Venice are perhaps his two views of *Il Canale Grande* (1730-1750) and two views of *Il Canale Grande a Rialto* (1730-1750), the Piazza San Marco painted over and over again between 1720 and 1750 and *Il Campo e la Chiesa dei Gesuiti* (*Square and Church of the Jesuits*; late 18th century) or, from the same period, the square outside San Giacomo di Rialto. In London, in the period between 1746 and 1755, he created not only views of the Thames but also of Windsor Castle, and paintings for the gallery of the Duke of Richmond. Canaletto's masterpieces influenced the entire sphere of landscape painting in the 19th century.

These works were later expanded upon by his nephew, also called Canaletto, Bernardo Bellotto (1721/22-1780), who connected so closely with the style of his uncle that many of their works can scarcely be differentiated from one another. The significance of this younger Canaletto, however, lies less in his artistic interpretation and much more in the precise reproduction of every detail. For example, he created the views of Dresden *The Old Market Seen from the Seegasse (Lake Alley)* (1750-1751), *The New Market Seen from the Moritzstrasse* (1750-1752), the view of the Frankenkirche (Church of Our Lady) (1750-1754) and *The Ruin of the Church of the Cross* (1765). Amongst the various



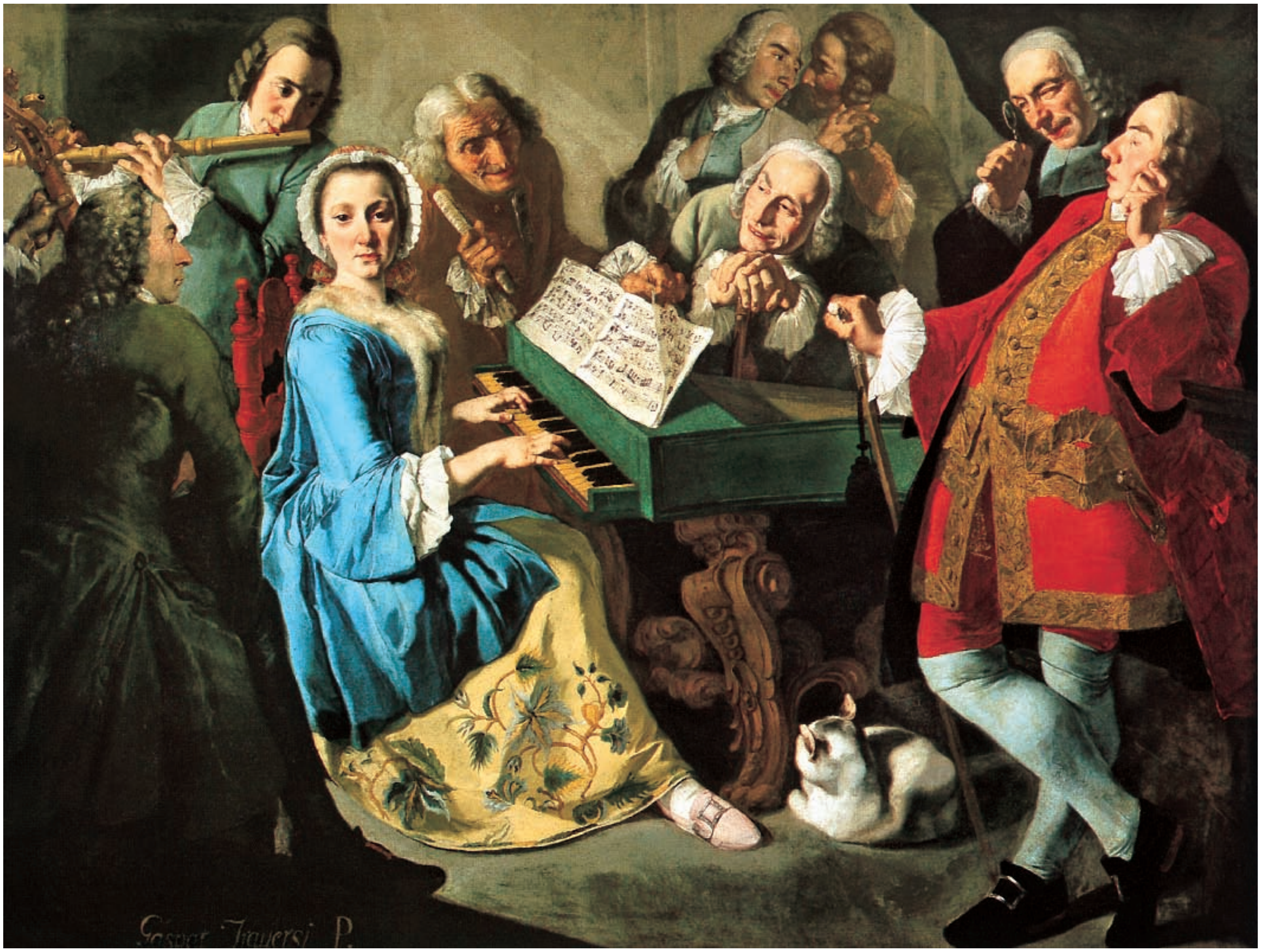


other places where he worked were cities like Rome, Vienna, London, Milan, Warsaw, Padua and Verona. Ultimately, Bellotto became so well respected that in 1751 he received the title of Court Painter to Prince Augustus III (1696-1763).

Pietro Longhi captivated his audience more by his humour than by his drawing and colouring skills. He was responsible for such magnificent pictures as *The Happy Couple* (c. 1740), the *Family Concert* (c. 1752), the *Lady with her Dressmaker* (c. 1760), *The Hairdresser* (c. 1760) and *The Dentist* (late 18th century). His inherently perceptive nature can be observed within *The Faint* (c. 1744), *The Temptation* (c. 1750), *The Geography Lesson* (c. 1752) and *The Alchemists* (c. 1757). Occasionally Longhi is described as a Venetian William Hogarth (1697-1764). However, nothing bound them together but an approximately parallel lifetime: the desire to paint and the style of painting set them distinctly apart – the one satirically sharp and the other soft, cheerful and acquiescent. When comparing him to other artists, perhaps he is much closer to Chardin, although the Venetian is more versatile and Chardin's significance, as already described, lies in a completely different sphere.

Francesco Guardi studied under Canaletto, and painted with similarly light brush strokes. He achieved his effects of light and air with a delicate sketching technique; scarcely anyone understood

Gaspare Traversi, *The Arts: Drawing*, c. 1755-1760.
Oil on canvas, 154.3 x 206.1 cm.
Nelson-Atkins Museum of Art, Kansas City.

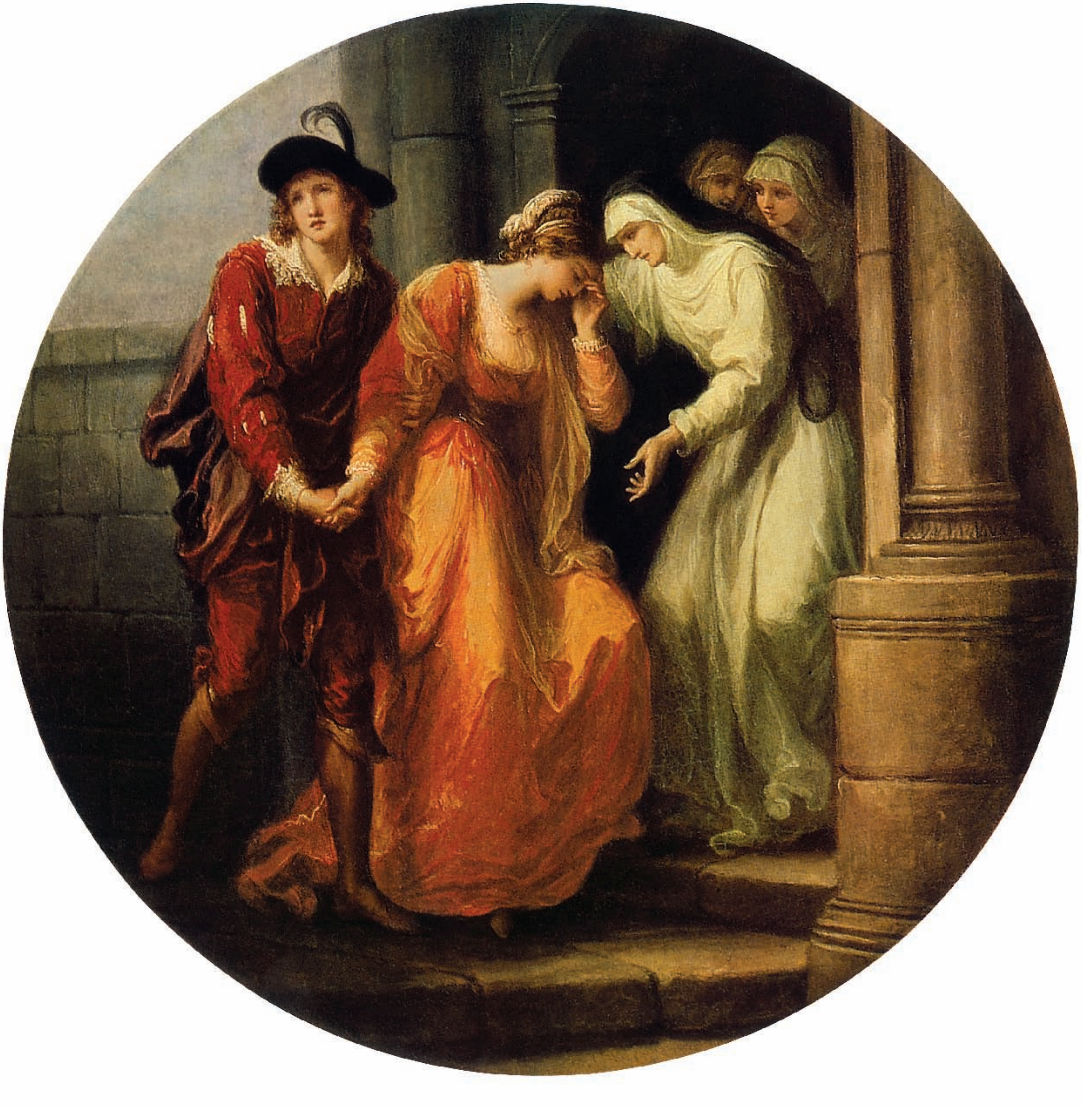

Gaspar Traversi P.

better than himself how to reproduce reflecting lights on water, and how to leave out details in favour of creating an overall impression. An example of this is the *Venetian Gala Concert* (page 91) which appears almost impressionistic. Guardi's colour was at times quite hard and dry, but in terms of truth and accuracy his scenes were comprehensive, even if he did not always strive to give the architectural lines a photographic accuracy. Amongst his many city views are the *Grand Canal in San Geremia Seen from a Gondola Mooring Place* (c. 1741), the *View of Venice with Santa Maria della Salute and the Dogana* (c. 1780), the *Doge's Palace in Venice* (mid-18th century) and the *Veduta of the Grand Canal between Santa Lucia and the Scalzi* (mid-18th century).

Jacopo Amigoni (1675-1752), another Italian painter, also travelled widely in Europe – he visited not only Bavaria but also France, Spain and, between 1729 and 1739, England. He worked on frescoes for churches and palaces, with mythological paintings such as *King Solomon's Veneration* (1739) and *Jupiter and Callisto* (c. 1740-1750), and also painted portraits, creating such works as *The Portrait of Sigismund Streit* (1739), a prosperous Venetian merchant.

Between 1734 and 1751, Amigoni painted several portraits of Carlo Broschi (1705-1782), who was trained at a very early age as a castrato. After initial success as a singer, Broschi changed his

Gaspare Traversi, *The Arts: Music*, c. 1755-1760.
Oil on canvas, 154.4 x 207.4 cm.
Nelson-Atkins Museum of Art, Kansas City.



name to Farinelli, accomplishing great success not only in Italy but later also in England and Spain, where he was popular amongst royal circles.

Giovanni Battista Tiepolo was the last of the great Venetian decorative artists and the finest representative of Italian Rococo. His father Domenico was captain of a merchant vessel; when his father died, his mother raised him and his four brothers in accordance with their status – the family bore a partition name in spite of its bourgeois origins – and sent young Giambattista to Gregorio Lazzarini (1655-1730), who had specialised in historical and mythological painting, to serve his apprenticeship. Highly gifted, by the age of twenty Tiepolo was already incredibly well respected in Venice as an artist, painting mainly large, decorative pictures for churches and palaces, and was appointed in 1755 to be the first president of the Venice Academy.

Tiepolo incorporated the traditions of the classical school and competed with both Paolo Veronese (1528-1588) and Tintoretto (1519-1594). He succeeded in this with his murals, altar and ceiling paintings, in which he developed an imagination and power that stood out as unique, even in the age of the most luxuriant decorative painting. He decorated churches and palaces, and here let his imagination run freely, with frescoes of religious, allegorical and mythological significance. He created several masterpieces of harmonious decoration. His main works in Venice were the frescoes in the hall in the Palazzo Labia, with illustrations of scenes from the story of Antony (82-30 B.C.E.) and Cleopatra (69-30 B.C.E.).

Tiepolo became a star, and cities like Milan, Bergamo, Udine and Vicenza fought for his services. His fame, however, soon made its way northwards, far beyond the Alps to Würzburg. The Prince Elector there funded his journey, which cost an incredible sum of 3000 guilders. In order to get Tiepolo to decorate his palace, a further salary of 21,000 guilders was agreed upon. Thanks to this commission-happy Prince Elector, we can still admire the murals and ceiling paintings in the Residence Palace in Würzburg. Therefore he also, when painting the Staircase and Imperial Hall (pages 96-97) with a grandiose representation of the four corners of the world, created the most dazzling work of decorative painting of the 18th century seen anywhere on German soil.

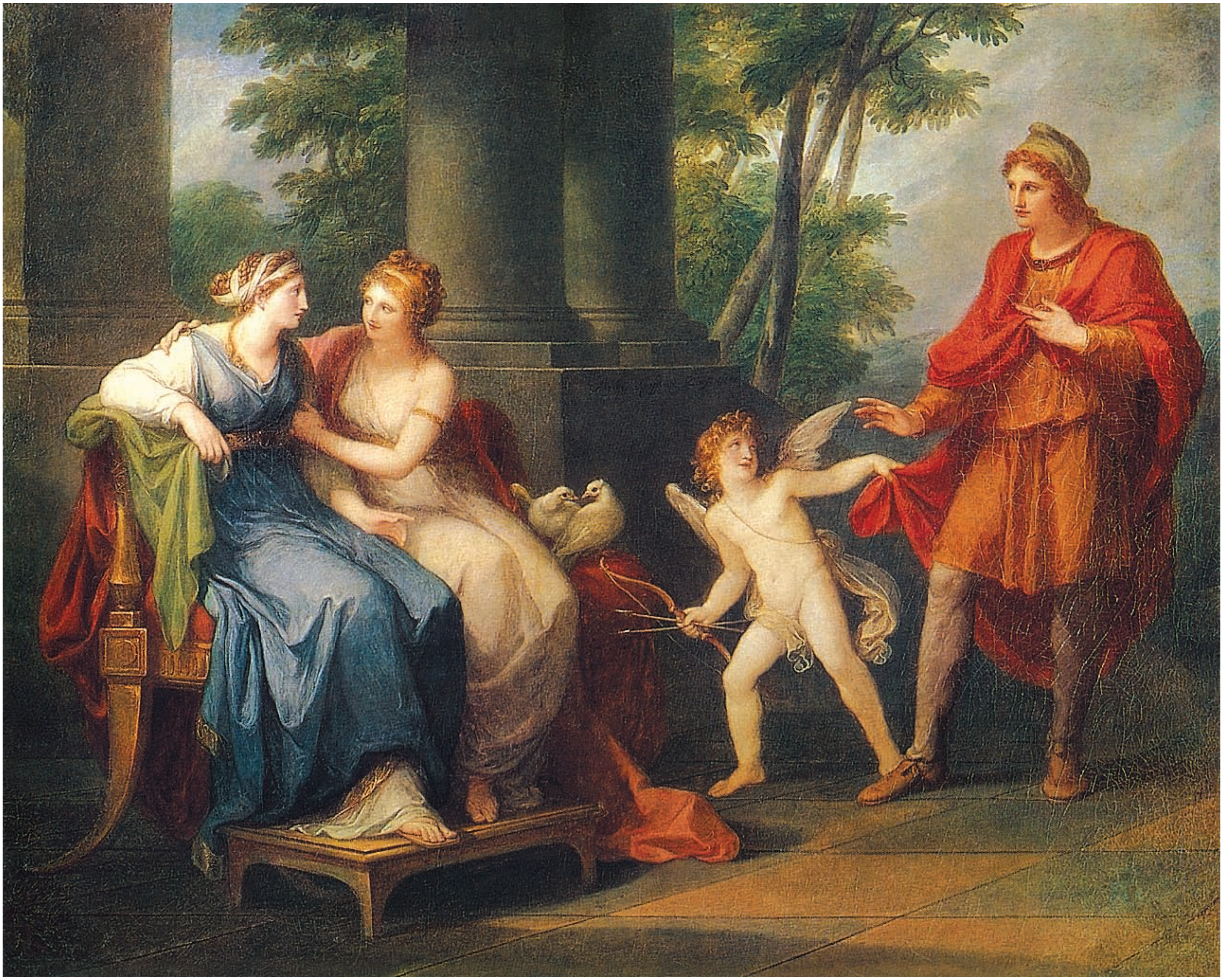
In 1762, at the age of fifty-six, Tiepolo was summoned to Madrid by Charles III. He took his model Christine along with him on the journey to the Spanish Court. His wife, who was addicted to gambling, stayed at home. Tiepolo eventually sought a younger model, which certainly was not easy because of the Inquisition, even if El Greco (1541-1614) had previously lived relatively freely with his model under the same roof. In Madrid Tiepolo was called "Tiepolo El Bueno". His fellow artist, Anton Raphael Mengs (1728-1779) was profoundly irritated by this unexpected competition at court, and was reported to have hired two petty criminals, called "Saltadores de caminos", to beat up Tiepolo.

Tiepolo's skill in drawing and composition, in his arrangement of groups, depiction and colouration has scarcely been surpassed. Amongst his works are, for example, the *Rape of Europa* (1720-1722), *Alexander the Great and Campaspe in the Workshop of Apelles* (1725-1726), *Abraham and the Angels* (1732), *Danae and Zeus* (c. 1736), *The Exposure of Moses* (c. 1740) and *The Apotheosis of the Pisani Family* (c. 1760). Amongst the frescoes in the Royal Palace in Madrid are the *Glorification of Spain* (page 92), the *Apotheosis of the Spanish Royal Family* (1762-1766) and the *Immaculate Conception* (1767-1768).

The Golden Age of the Venetian artistic tradition came to an end with Tiepolo. He never saw Venice again, and died on March 27th, 1770 in Madrid. His wife, who survived him by approximately nine years and who could not give up her passion for gambling, unfortunately lost their house and remaining fortune.

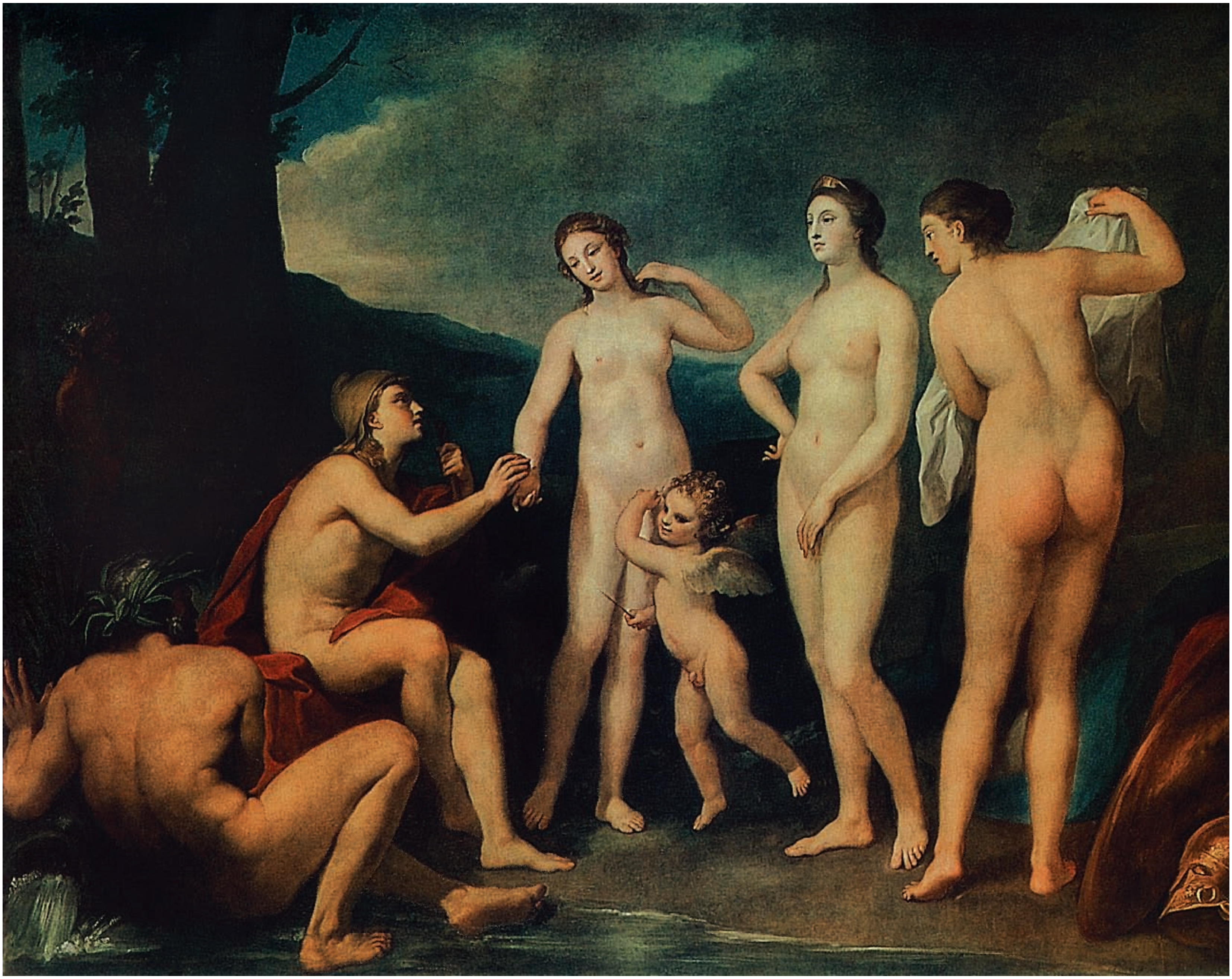
One of the famous Italian painters of the 18th century is undoubtedly Pompeo Batoni (1708-1787), who later again turned to Raphael (1483-1520) and the classics, and may thus

Angelica Kauffmann, *Parting of Abelard and Heloise*, c. 1780.
Oil on canvas, diameter: 65.5 cm.
The State Hermitage Museum, St. Petersburg.



Angelica Kauffmann,
Venus Induces Helen to Fall in Love with Paris, 1790.
Oil on canvas, 102 x 127.5 cm.
The State Hermitage Museum, St. Petersburg.

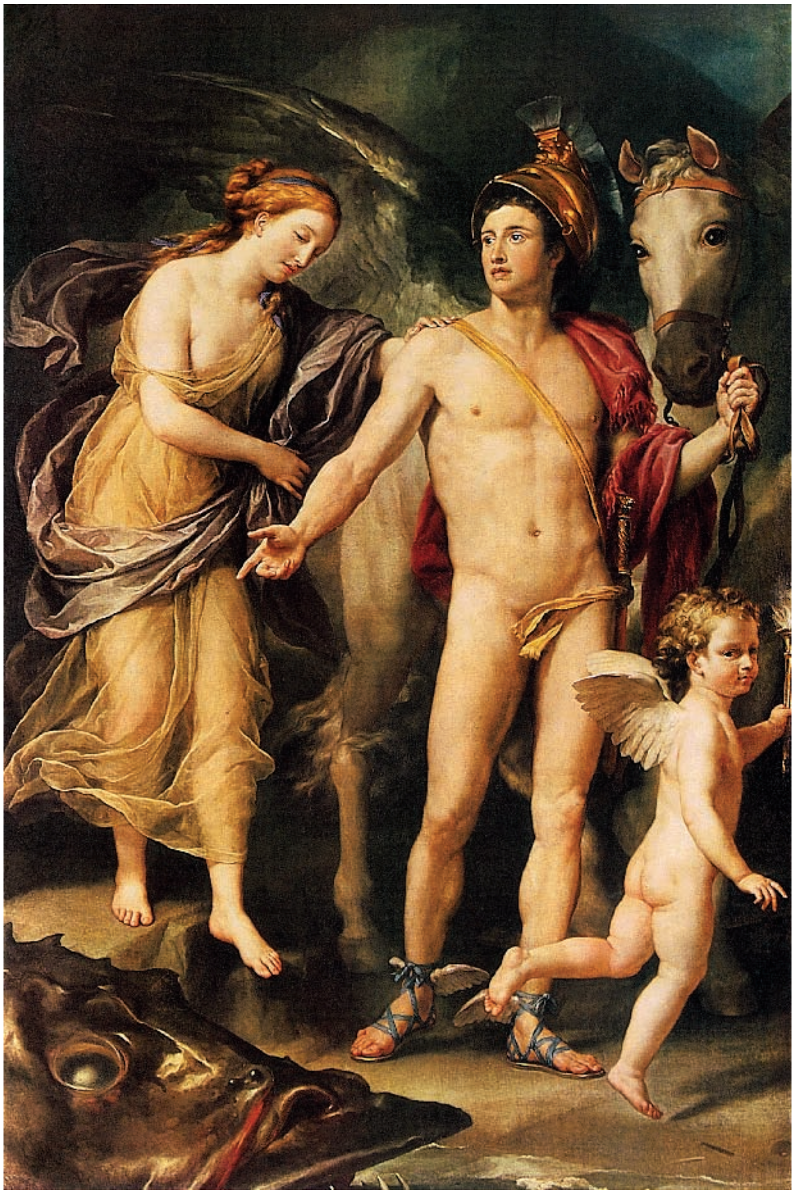
be regarded as a trailblazer for neoclassicism. Batoni was popular throughout Europe as a portrait painter, and there are portraits by him of John, Marquis of Monthermer (c. 1760), Joseph II and Leopold of Tuscany (1769) and Charles Crowe, depicted leaning on a table (1761-1762). In the *Atonement of Mary Magdalene* (c. 1742), which was destroyed in the Second World War, there was an obvious natural feeling for graciousness. Amongst his many religious and mythological pictures are the *Holy Family*, *Madonna and Child*, *Hercules Strangles Snakes* (1743), *Bacchus and Ariadne* (1773-1774) and *Venus Hands the Weapons of Vulcan to Aeneas*. Around 1780, he



had reached the pinnacle of his fame and he had become one of the most pious men in Rome. Every morning at four o'clock he went to mass, where he was greeted expectantly by the beggars, to whom he dispensed more alms than his financial circumstances could provide.

Another artist, perhaps even slightly more famous than Batoni, was Anton Raphael Mengs, the son of Ismael Mengs (1688-1764), the artist in the service of the Saxons. Naturally, Anton Raphael received his first instruction from his father, who taught him, as rumours of the time would have it, more with the whip than the

Anton Raphael Mengs,
The Judgement of Paris, 1757.
Oil on canvas, 226 x 295.5 cm.
The State Hermitage Museum, St. Petersburg.



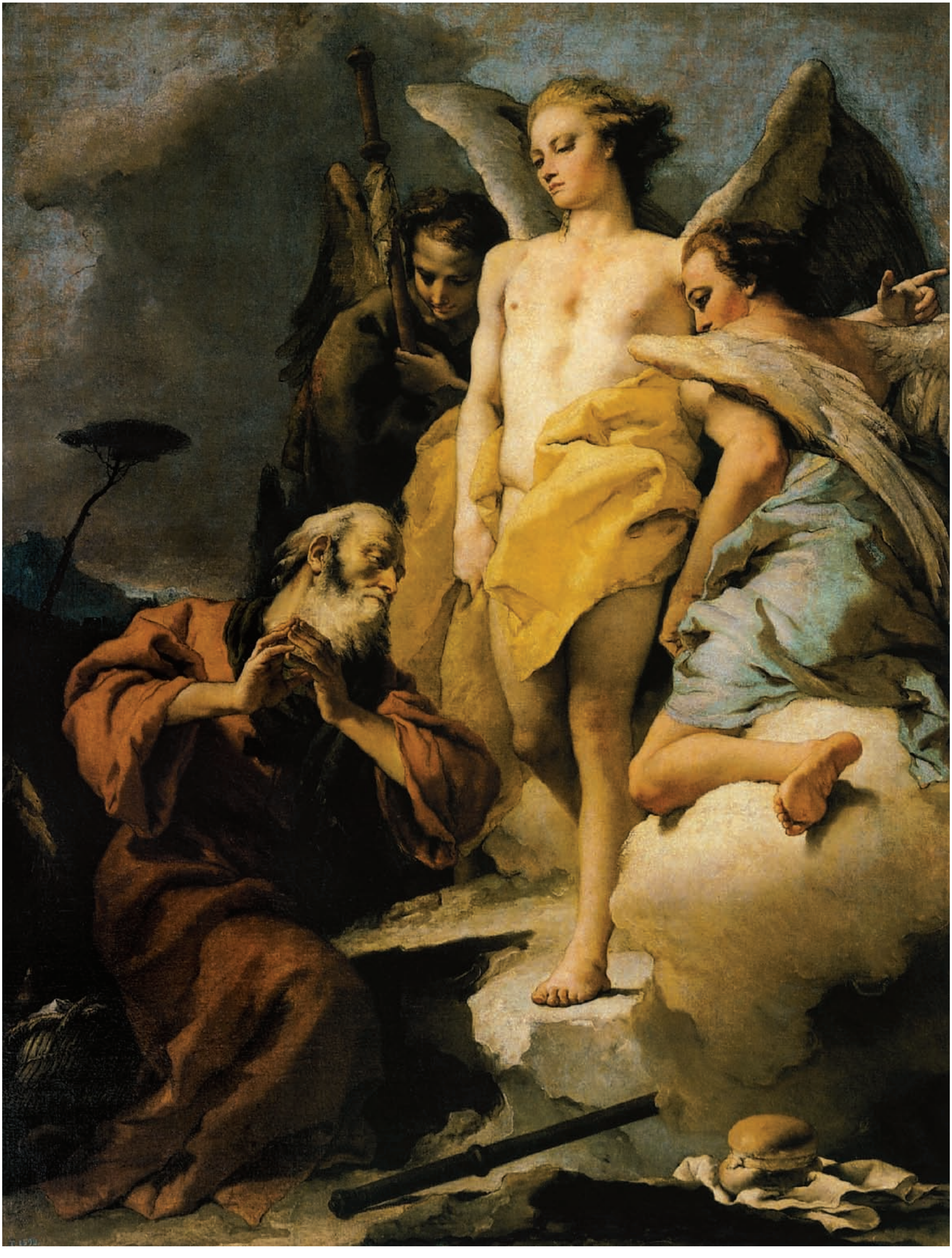
paintbrush. As a thirteen-year-old, he travelled for four years with the whole family to Rome to devote himself to the study of classical art. Upon his return to Dresden he was soon appointed Court Painter. He painted the almost life-sized portraits of King Augustus III (1745), the Queen and the famous singer Regina Mingotti (1722-1808), who at the time was in the service of the King of Poland. Other portraits are those of Prince Frederick Christian of Saxony (1751), Pope Clemens XIII (1758) and Johann Joachim Winckelmann (page 89), who had come to Rome in 1755. He had a large number of commissions, and painted frescoes in the church of Sant'Eusebio and the chapel of San Caserta, as well as portraits of all his contemporaries.

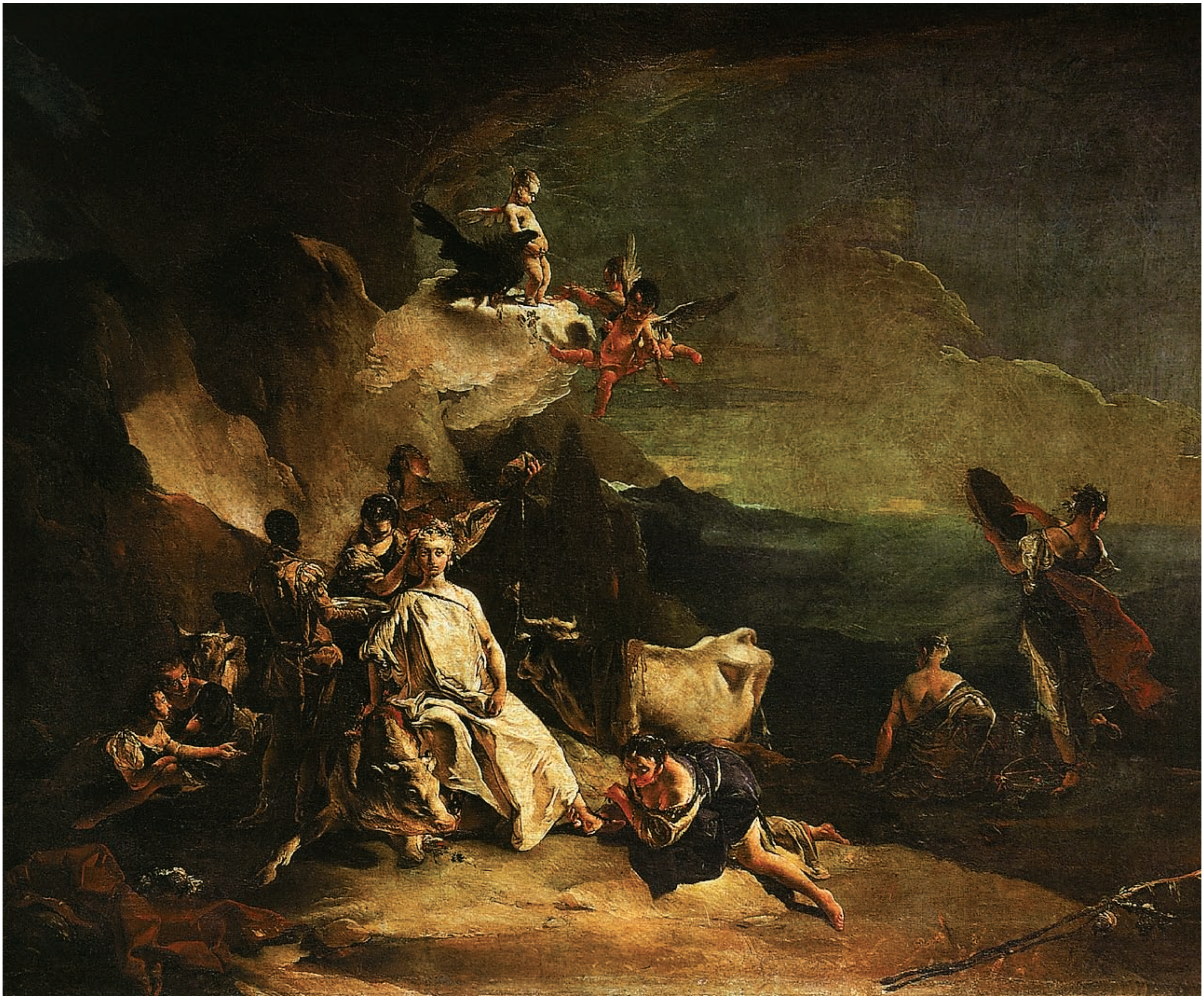
The Spanish King summoned him to his court in Madrid, where he was soon painting the palace with Tiepolo. His fame grew very quickly and went to his head to such an extent that any letters which were not addressed to "M. le Chevalier Mengs" or did not bear both his baptismal names were returned abruptly. His wife Margarita presumably did not always have it very easy with him. When she modelled for him, he was said to have tormented and tyrannised her to such an extent that the apparently prudish lady turned to her priest for help. Allegedly her priest advised her to continue to model for him, for fear that Antonio might then turn to another model and thus perhaps give cause for jealousy. Perhaps *The Judgement of Paris* (page 119) and *Perseus and Andromeda* (page 120) were the reason for her complaints.

This chapter cannot be concluded without reference to a painter on whom Mengs had such a great deal of influence: Angelika Kaufmann (1741-1807), who stood at the transition to neoclassicism. She had spent her childhood and youth in Switzerland and came to Rome in 1763. There Mengs and his friend Johann Joachim Winckelmann (1712-1768) acquainted her so well with Greek classical works of art that she forgot all the French influences under which she had hitherto lived. Between 1766 and 1787 she lived in England and made the acquaintance of the art critic Joshua Reynolds (1723-1792), who was so enthusiastic about her that he wanted to marry her. If she had accepted him, despite the considerable age difference, she would have been spared the bitter experience that she had to go through with an adventurer who

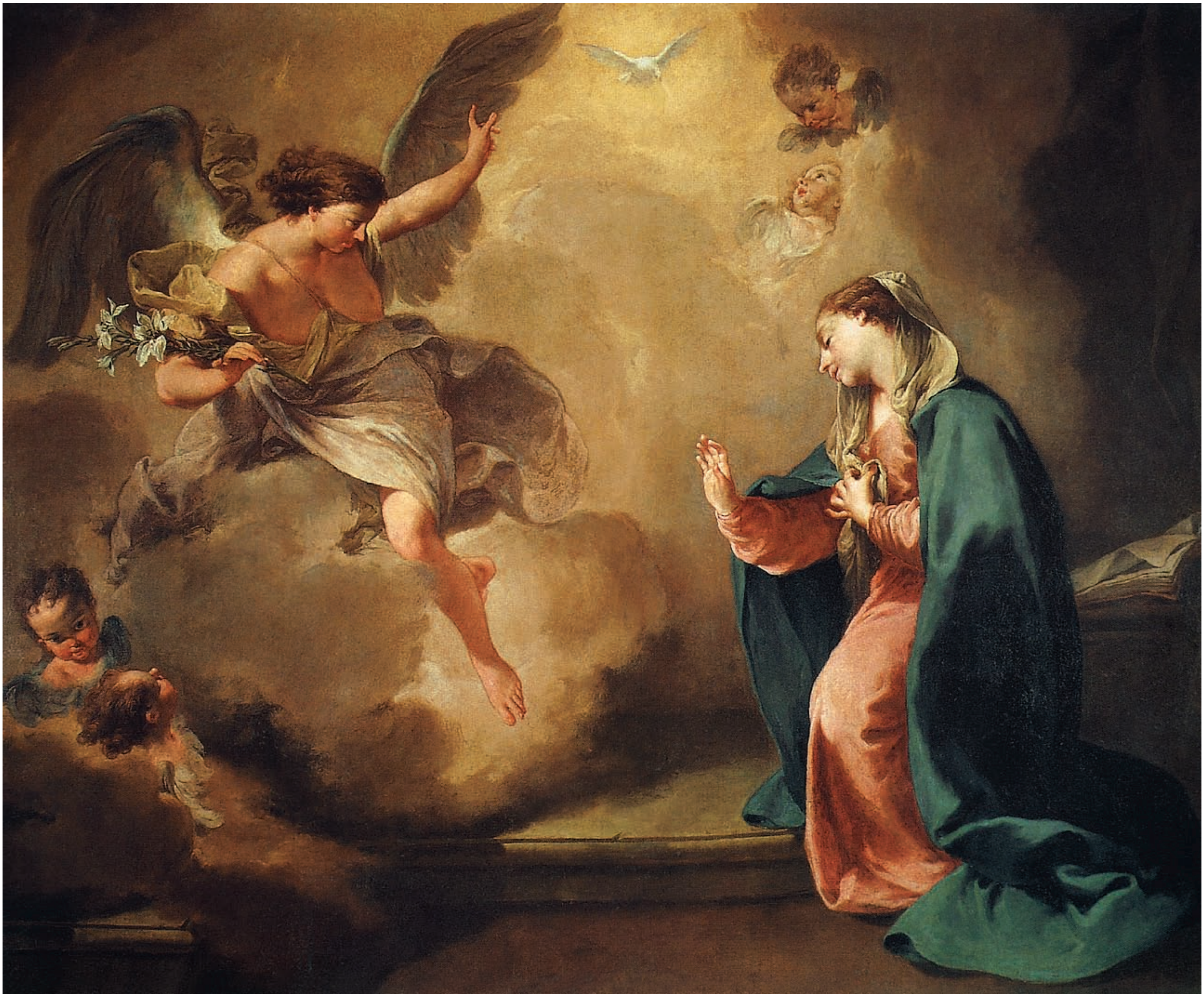
Anton Raphael Mengs, *Perseus and Andromeda*, 1774-1777.
Oil on canvas, 227 x 153.5 cm.
The State Hermitage Museum, St. Petersburg.

Giovanni Battista Tiepolo, *Abraham and the Three Angels*, c. 1770.
Oil on canvas, 197 x 152 cm.
Museo Nacional del Prado, Madrid.





Giovanni Battista Tiepolo, *The Rape of Europa*, c. 1725.
Oil on canvas, 99 x 134 cm.
Gallerie dell'Accademia, Venice.



Giovanni Battista Pittoni, *Annunciation*, 1748.
Oil on canvas, 153 x 206 cm.
Gallerie dell'Accademia, Venice.

ruined her financially. Although in London she was greatly celebrated, she decided to back to Rome. Also in Italy she was much sought-after as a painter of portraits and, with the aid of the miserly husband she married there, amassed a huge fortune.

Angelika Kaufmann was not only a painter and etcher but also an excellent musician. Perhaps even because of this she entitled her tondo *Poetry Embraces Painting* (1782). Educated and working in Italy, she was friendly with some of the most famous personalities of the era, such as Johann Wolfgang von Goethe and the archaeologist and art critic Winckelmann, whose portrait she painted in 1764. She painted mainly portraits, but also allegorical and mythological scenes. Amongst her outstanding works are *Abelard's Farewell to Heloise* (1780), *Poetry Embraces Painting* (1782), and female portraits such as *Countess Anna Protasova with her Nieces* (1788), the *Portrait of a Lady as a Vestal Virgin* (late 18th century) and *Venus Persuades Paris to Accept Helena* (1790).

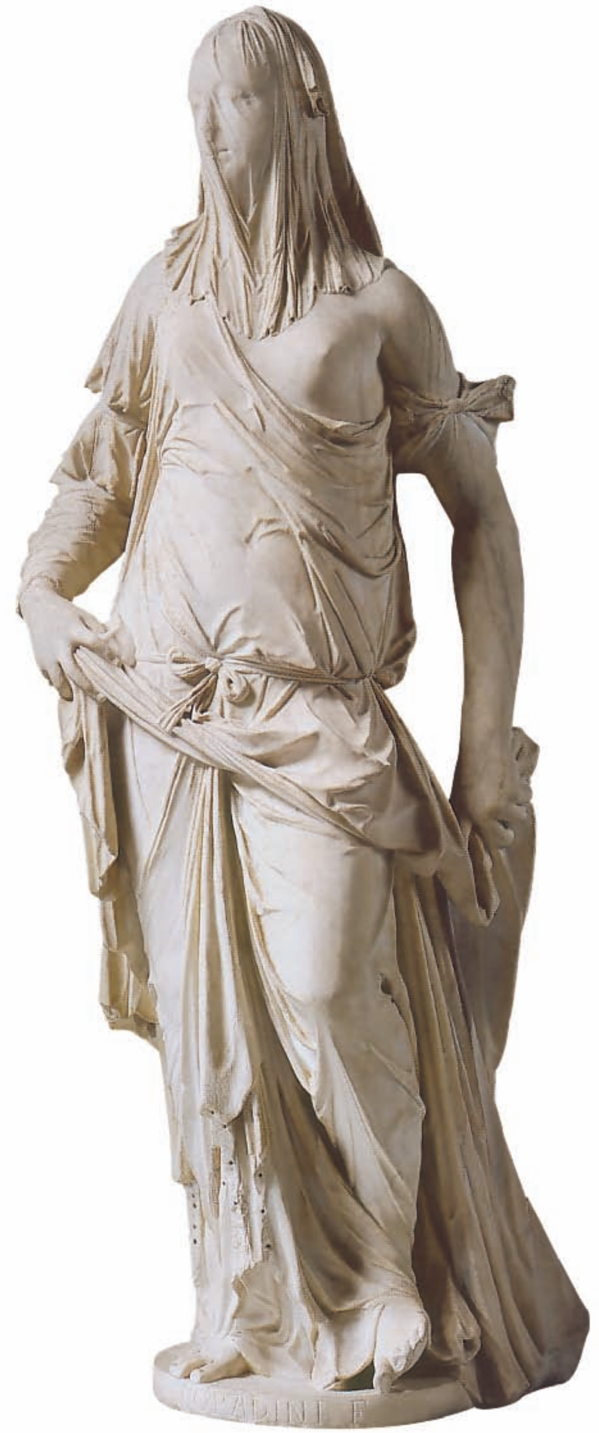
Sculpture

Amongst the Italian sculptors of the 18th century, two stand out quite particularly: Antonio Canova (1757-1822) and Nicola Salvi (1697-1751).

Antonio Canova was the son of a poor stonemason; Canova's father died at an early age, and the boy was raised by his grandfather. This grandfather wanted him to continue the family tradition of stone masonry and sought to persuade him, sometimes using violence to do so.

To draw from a nice anecdote, Canova's career began in the kitchen of a Venetian senator. There it was believed that while preparing a dinner, he shaped the butter into a winged Venetian lion and brought it to the table. The guests were enthusiastic and called the ten-year-old boy into the dining room, expressing their admiration for his work and showering the abashed little boy with sweets. The hosting senator in any case persuaded the grandfather to offer Antonio an apprenticeship with the sculptor Torretti (1664-1743).

Canova's first commission consisted of statues of Orpheus and Eurydice (1776), which were to be erected on the steps of his



Luigi Vanvitelli, *Diana and Actaeon Basin*, c. 1770.
Marble.
Reggia di Caserta, Caserta.

Antonio Corradini, *Veiled Woman (Faith?)*, first half of the 18th century.
Marble, 138 x 48 x 36 cm.
Musée du Louvre, Paris.

patron's palace. Before he could begin his work, full of enthusiasm, Antonio searched for a mature model for Eurydice. The grandfather was horrified at the very idea that such a sinner could be found in his village, and deliberated with the local clergyman. He, however, had a somewhat more liberal outlook and made it clear to the grandfather that modelling could be performed with a clear conscience, particularly since there were always two witnesses at the sittings, and on the pedestal the inscription "memento mori" could be clearly seen. The patron was well acquainted with the women in the town and had no difficulty finding a willing model that would make such a sacrifice for the sake of art. The inscription and the witnesses failed, and the chosen model was in fact Canova's first love. After three years, the work was finished and was welcomed with praise in Venice.

These two statues were followed by the group *Daedalus and Icarus*. In 1780, he went to Rome, where he turned his attention with great interest to the works of classical art. Well known works from this period are *Psyche Revived by Cupid's Kiss* (page 127) and his bare-knuckled fighters *Damoxenes and Creugas*. During his stay he started one of his masterpieces: *Theseus Conquers the Minotaur* (1805-1819). Amongst his admirers was Napoleon, who gave him an important commission for a colossal bust. Canova was made Imperial Sculptor and created portraits of Napoleon's mother Marie-Louise, his sister Pauline as Venus Victrix (1805-1808) and many other members of the court.

In Vienna, he received the commission to create a monument for the Mausoleum of the Archduchess Marie Christine of Austria (1798-1805). Probably his most famous portrait is the bust of Pope Pius VII (1807). The Pope then consulted him about the title of Marquis of Ischia, whereupon Canova planned an enormous statue, called *Religion*, for which, due to its size, no site could be found (thus it was then constructed on a smaller scale). Numerous other commissioned works followed, including famous masterpieces such as *Venus and Mars* (1816-1822). Canova found his final residence in the town of his birth, Possagno. He was regarded as the forerunner of the classical style, who introduced the return to classical ideals and to a more naturalistic interpretation.

Another great sculptor of the 18th century is Nicola Salvi, whose major works include the Fontana di Trevi (1732-1762). Salvi had been trained by Antonio Canevari (1681-1764) and later took over his workshop. The fountain, placed at the rear of the Palazzo Poli, overwhelms the little square where it is located. This monumental work, with its triumphal arch, beautiful fountains and sparkling lights (at night) represents a quintessential example of 18th century Baroque art in Rome. Initiated by Nicola Salvi in 1732, it was not finished until 1762, eleven years after his death, by Giuseppe Pannini. This fountain at the end of the Roman aqueduct Acqua Vergine, which still utilises the original source of water, celebrates water as the giver of life. The main recess illustrates Neptune on his chariot in the form of a shell, and the God of the Ocean is flanked by Abundance and by Salubrity. Over these two pieces of sculpture in the round are two reliefs, one depicting the young girl who discovered the spring and the other a portrait of Roman Emperor Agrippa (63-12 B.C.E.), who ordered the building of the aqueduct that leads to Rome. Amongst Salvi's other works in Rome are the High Altar in the Church of Sant'Eustachio (1739), the Chapel of San Giovanni Battista in the church of Sant'Antonio dei Portoghesi (1742) and, in cooperation with Vanvitelli, the façade of the Palazzo Chigi-Odescalchi (1745). In the final years of his life, Salvi became so ill with arthritis that he had to be escorted from place to place in a sedan chair.

Antonio Canova, *Psyche Revived by Cupid's Kiss*, 1787-1793.
Marble, 155 x 168 x 101 cm.
Musée du Louvre, Paris.

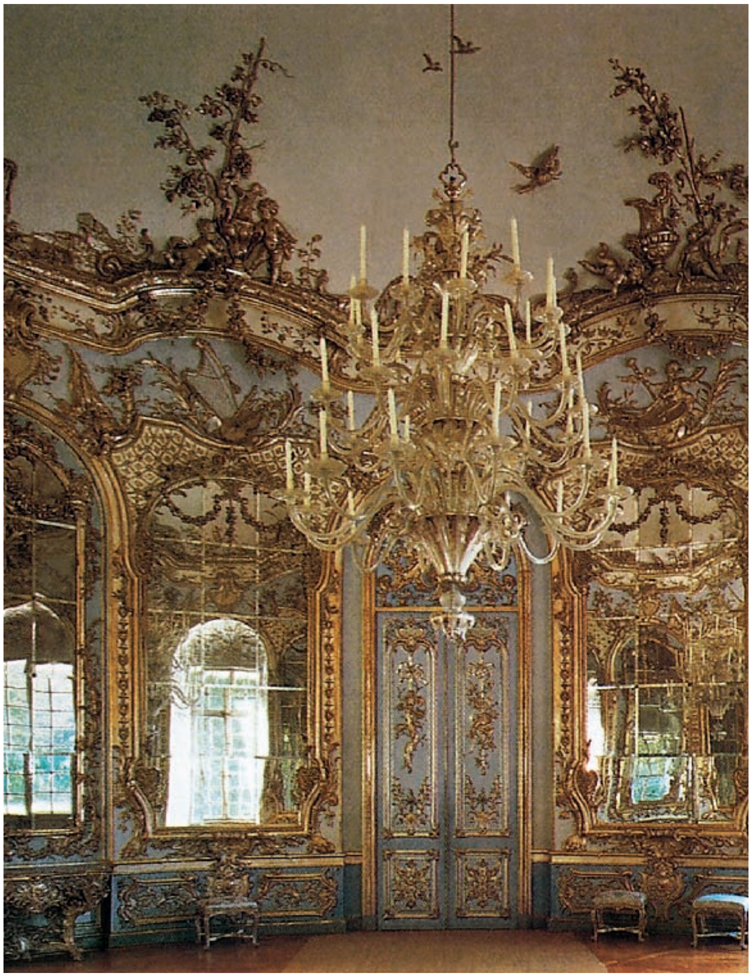
III. Rococo in Germany

Before and during the Seven Years War (1756-1763) between Prussia and Austria (and their respective allies), artistic activity in Germany came to a halt. Painters were living and working in their particular cities; however, they sought inspiration from fellow artists from other countries. Many courts encouraged the adaptation of French styles and trends, for example in Bavaria, where the palace in Schleissheim and the Schloss Nymphenburg emulated several French models of interior decor and furnishings.

The structure of those years was composed of various elements: French, Italian and Dutch influences often coexisted with one another in one work of art. In the landscapes to the left and the right of the Rhine, at the courts of the Prince Electors and everywhere that great and not so great princes ruled, French tastes dominated everything. The Academies built along French lines naturally summoned French academics to become their directors. For example, Louis de Sylvestre (1675-1760) went to the Saxon Court at Dresden and was there appointed Court Artist by Augustus I the Strong (1670-1733). The famous European portrait painter Antoine Pesne (1683-1757), was summoned to the court in Berlin.

Italian architecture, too, left behind many traces in Germany. After all, church architecture followed the precepts of the Vatican. Monasteries and abbeys used their regained power and growth, not to mention their prosperity, to gratify their passion for building. Particularly in Bavaria and Austria, most monasteries were either built from new or re-constructed off of the model of the Roman church in this era. In addition, the towers were embellished with a German detail: onion-shaped imperial roofs.

However, the architecture of the second half of the 18th century—in Germany, at least—can be interpreted as a transition into neoclassicism.



Johann Balthasar Neumann, *Basilica of the Fourteen Holy Helpers*, also known as the *Vierzehnheiligen*, 1743-1772.
Bad Staffelstein.

François de Cuvilliés,
Amalienburg, Hall of Mirrors, 1734-1739.
Schloss Nymphenburg, Munich.

Architecture

Most of the buildings were constructed by secular princes. The residences that were often the central point of artistic efforts epitomised the reawakened passion for architecture which was a sign of the renewed awareness after the turmoil of the Reformation. The most important architectural activity that place outside southern Germany was in Berlin and Dresden.

In Dresden, Matthäus Daniel Pöppelmann (1662-1736) received from his prince the commission to plan the building of a Zwinger (tower) on the site of a former fortress between the outer and inner wall of fortification, which was originally envisaged as part of a grand architectonic ensemble which was then for financial reasons not made reality. The arrangement was meant to contain "in the style the Roman state, luxury and pleasure buildings", every conceivable element of showpiece pleasure areas. Here above all, in the "show castle", was where the summer revels of the Saxon Court were to take place.

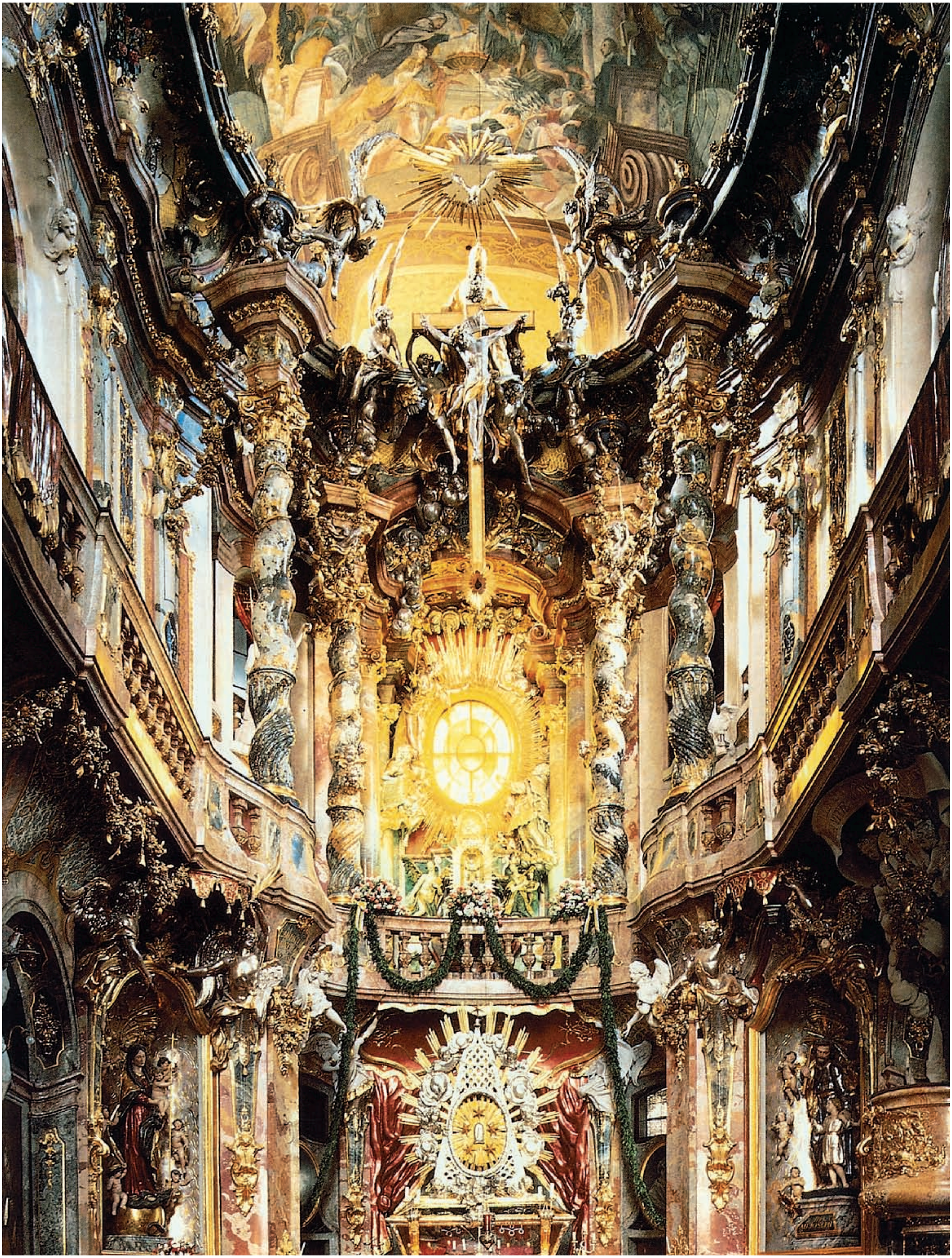
The ground plan of the tower forms a rectangle, relieved by two great semi-circles, with dimensions of 107 x 116 metres. The central space is enclosed by galleries (arcades with platforms and balustrades, broken by large, two-storey pavilions on the corners and in the middle. The pavilions – the Mathematisch-Physikalischer Salon, the French Pavilion with the Nymphenbad planned by Balthasar Permoser (1651-1732), the German Pavilion and rounded off by the Wallpavilion, – with their grottos and spring fountains were conceived as rest and recuperation rooms into which the company could withdraw to recover from their festivities. The tower was thus a festival ground with the décor of a grand stateroom. This was made clear by the pillars festooned with flowers, by the vases on the balustrades and the window cases reminiscent of mirror frames. The southern end of the area is formed by a museum (1846-1856) built by Gottfried Semper (1803-1879). In stark contrast to the Zwinger, there is also the Japanese Palace (1715-1737), its name originated from the design and shape of its roof. Built by Pöppelmann and Zacharias Longuelune (1669-1748), who had worked at the Saxon Court since 1713, this palace was a prominent contribution to the architectural history of Saxony.

Another Dresden structure of this period is the Baroque evangelical Frauenkirche (Church of Our Lady) (1728-1743) with its impressive cupola. This is a central structure approximately 90 metres high. The municipal master builder George Bähr (1666-1738) had started it but died before its completion. It was finished, after Bähr's sudden death, by two master builders who tried to continue in Bähr's style. Completely destroyed by the great bombing raid of February 1945, its reconstruction, with the aid of donations from all over the world, has helped restore its former glory. The renovation project was completed in 2005.

Somewhat tardily, Augustus the Strong in the end had to convert to the Catholic faith in order to become King of Poland, and the Frauenkirche was complemented by the Hofkirche (Royal Court Church), the magnificent Catholic Cathedral of St. Trinitatis (1739-1754), both the planning and the building of which were part of a cooperative project of a quartet of architects. Although the project was started by the Italian master builder Gaetano Chiaveri (1689-1770), apparently Chiaveri had to abandon the construction as a result of some disputes with some court attendants. The building was then completed first by Sebastian Wetzel and Johann Christoph Knöffel (1686-1752) and finally by Julius Heinrich Schwarze (c. 1706-1775). Particularly striking is the super elevated central tower, which stands above the main entrance at a height of approximately 85 metres. This church, with the exception of the tower, was also destroyed by the heavy bomb attacks in February 1945. However, here the rebuilding was started in 1946 and completed around 1987.

Certainly not in number, but definitely in significance, the buildings of Berlin were in no way inferior to those in Dresden. In Berlin, a spirit prevailed after the assumption of government by Prince Frederick I (1657-1713) which differed from all of the other German princely courts. For political and religious reasons, there were strong feelings against France and when the Prince sought to embellish his residence with new buildings and works of art he drew from the artistic resources of the Netherlands, bound to him by family ties, and from the circle of Protestants who had fled from France for religious reasons. The first

Egid Quirin Asam and **Cosmas Damian Asam**, *Church of St. Johann Nepomuk*, also known as the *Asam Church*, 1733-1746. Munich.



monumental buildings which were built in Germany, where the Middle Ages had left behind no buildings which might attract imitation, bore the stamp of the Dutch Baroque style.

Already in the final years of the 17th century, the works had begun that would put a special stamp on what was then the capital of Prussia: the Arsenal and the Royal Palace. A first draft for the Arsenal, which Prince Frederick William I (1620-1688) had already ordered, came, in accordance with the current trend, from the French architect François Blondel (c. 1618-1686) in 1685. The planning phase, however, was clearly governed by Blondel, who then died a year after presenting the draft plan. His successor, the master builder Arnold Nering (1659-1695) directed the planning in the reign of Frederick I up until the laying of the foundation stone in 1695. Nering's successor Martin Grünberg (1655-1706) gave up the work after only three years. Then in 1698, Andreas Schlüter (1660/64-1714) was brought in, but he worked primarily as a stonemason on this building. He passed on the further planning and execution a year later to Jean de Bodt (1670-1745), the Huguenot who had fled from France. Despite the variety of styles of the architects involved, after an unusually long building period – completion finally took place in 1729 – a two-storey complex arose, with sides 90 metres long, which conveyed a uniform, self-contained effect, embellished by numerous sculptures.

All the artistic ornamentation was made in accordance with Schlüter's plans. This applies to the trophies crowning the Attica, the keystones of the windows, the reliefs of the doors and particularly Schlüter's twenty one masks of dying warriors in the inner courtyard; almost all of these heads display a painful death in captivating diversity which bear witness in their individual formation to one hand and equal mastery. This building, too, has experienced an eventful history; originally it was an arsenal; in the years 1877-1881 it transformed into a Hall of Fame and Military Museum; badly damaged in the Second World War, it was rebuilt in 1967 and then became the Museum for German History. Since 1991, it has housed the German Historical Museum. The Arsenal is the oldest building on Berlin's Golden Mile, Unter den Linden.

Since Michelangelo, there has not been another artist in whom the talents of the architect and the sculptor were as harmoniously present as they were in Schlüter. The most brilliant evidence of this is the monument of the Great Prince Elector (page 10), designed between 1696 and 1697 as the first free-standing equestrian statue in Germany. It was erected in 1703 on the occasion of the King's 46th birthday. It shows the King in a Baroque-feudal pose as the fearless hero, a symbol of noble strength on a sturdy battle steed. During the Second World War, the statue was removed from its base and stored on a barge anchored on the River Spree. In the freezing cold winter of 1947-1948, the barge sank along with the statue into Lake Tegel and could not be salvaged until 1949. A year later it was taken to the park of the Sanssouci Schloss.

In 1699, Schlüter was summoned to carry out his greatest task when the Prince entrusted him with the direction of the building of Sanssouci. He developed both the north façade on the Lustgarten (Pleasure Garden) and the south front on the Schlossplatz (the castle square), and above all he created, in the formation of the architectonic structure of the inner courtyard, to which he ascribed greater importance than the external frontages, a masterpiece of sublime perfection. The Prince Elector was then crowned King in Königsberg, and moved into the Renaissance château into the new Schloss in 1701. The building was transformed into the most splendid Baroque château and demonstrated the different stance taken by Prussia in comparison with the other German principalities. Schlüter also pulled off a remarkable achievement in the decoration of the State Rooms.

Despite all these extraordinary achievements, the King expressed disfavour. Without Schlüter's involvement, a 120-metre-high tower ordered by the King in a fit of building madness was built in an unsuitable location, it then had to be demolished because it threatened to cave in. The costs of the building and demolition of this tower exceeded even the building costs of the Schloss. Because the King still used him only as a stonemason, the enraged Schlüter left Berlin and went to St. Petersburg, where, without being given a single job or commission, he died just one year later in a sad condition.

Johann Bernhard Fischer von Erlach, *Court Library*, 1723-1726.
Vienna.

Johann Conrad Schlaun, *Erbdrostenhof, Grand Salon*, 1753-1757.
Münster.

Johann Bernhard Fischer von Erlach (architecture) and **Gregorio Guglielmi** (frescos), *Schloss Schönbrunn, Grande Galerie*, 1696-1699.
Vienna.

Johann Arnold Nering, *Schloss Charlottenburg*, begun in 1695.
Berlin.

His successor in Berlin was the Swede Eosander von Göthe (1669-1728), who came to Berlin in 1699 and had for some time plotted against Schlüter. He was more a smooth courtier than a real architect and artist, but he completed the building of the Schloss with the West Wing, of which the principal motif, the triumphal arch above the portal, is a slavish copy of Roman models. Göthe rose to become the First Director of Building and thus to the highest honours, but in 1713, on suspicion of disloyalty and dishonour, he was dismissed from the King's service. He then moved to Sweden and later to Saxony, where he entered the service of Prince Elector Friedrich August I the Strong, who later became King of Poland.

For the royal Schloss the first commissioner, Prince Elector Frederick II "The Iron" (1413-1471) had selected a special building location: the island in the middle of the River Spree. This was a strategically favourable position that gave control over the trade routes from east to west. In the meantime, almost derelict, it was rebuilt and extended beginning in 1699 by Andreas Schlüter and turned into a magnificent château. Only the death of the Prince Elector put an end to the overall planning, and for financial reasons, under King Frederick William I (1688-1740), a more reasonable version of the previous project was completed. Not until the middle of the 19th century was any construction added, for example the building on the cupola. In May 1944, the Schloss was severely damaged by bombing attacks; on the 3rd of February 1945, it burned for four days after further bombing raids. But only by the arbitrary exhibition of strength of a small-minded individual, the first post-war Prime Minister

of the former German Democratic Republic, Walter Ulbricht (1893-1973), was the Schloss, the basic structure of which was actually capable of being rebuilt, irrevocably destroyed on the 7th of September 1950.

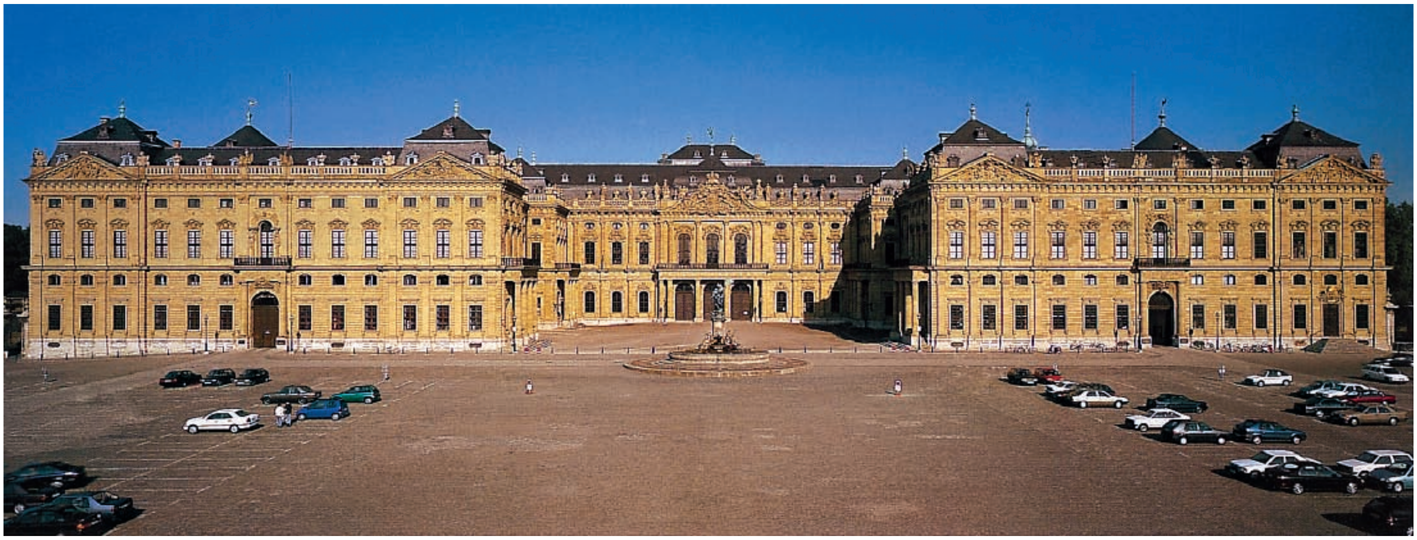
Currently a joint resolution between the Federal Parliament and the State of Berlin outlines plans to rebuild the Schloss starting in 2010, maintaining the original idea of the structure at least in its façade. The plan, designed by the Italian architect Franco Stella, provides for the rebuilding of the Baroque façades on the north, south and west sides and a reconstruction of the Schlüter courtyard and cupola. The building is intended to accommodate in the various rooms the non-European collections of Berlin museums and other institutions.

King Frederick II the Great, "Old Fritz" (1712-1786), came to the throne of Prussia in 1740. His most important architect was Georg Wenzeslaus von Knobelsdorff (1699-1753), who was initially an officer but later worked as a painter and landscape gardener. One of his first great works was the extension and conversion of the former moat and fortress in Rheinsberg, which were almost destroyed in the Thirty Years War. The Schloss Rheinsberg (1734-1739) found its way into literature through Theodor Fontane (1819-1898: *Wandering through the Mark Brandenburg*) and Kurt Tucholsky (1890-1935: *Rheinsberg, A Picture Book for Lovers*). The King's demand for a representative municipal Schloss very soon dissolved because of both the difficulty in procuring large plots of land and the First Silesian War (1740-1742). Instead, in 1741 work began on the oldest Berlin opera house, the Royal Court Opera House, which was completed as early as 1743 and currently is known as the State Opera Unter den Linden.

King Frederick II's desire for a palace transferred to Potsdam, where in the years between 1744 and 1752 the municipal Schloss was converted and the interior extended in Rococo style. This Schloss, too, was badly damaged by bombing in the Second World War, and was completely demolished in the 1950s. Depending on financial capabilities, plans to rebuild it will begin in 2011. Still dissatisfied with the building of the Schloss, Frederick II ordered another Schloss in Potsdam. The plans for this came from the King who had previously planned buildings and parklands together with Knobelsdorff. Knobelsdorff was merely in charge of carrying out the plans. The building period for the single-storey building placed on a slope, the Schloss Sanssouci (1745-1747)—called by the King "My little cottage in the vineyard"—was so short that by 1747 it was ready for occupation.

The last building worth mentioning by Knobelsdorff in Berlin is the French Church (1752-1753) with its oval ground plan and the remarkable cupola, which was dedicated to the Huguenots who had emigrated from France and managed to survive the Second World War almost unscathed.

Johann Bernhard Fischer von Erlach,
Schloss Schönbrunn, 1696-1699.
Vienna.



In the reign of Frederick the Great, in addition to Knobelsdorff, other architects were employed, in particular the Dutchman Johannes Boumann (1706-1776) who designed the Prince Heinrich Palace and Georg Christian Unger (1743-1799), who built the former royal library, the façade of which is reminiscent of a Rococo chest of drawers, and Karl von Gontard (1731-1791). It was in fact the latter who possessed a strongly developed monumental sense of French Classical style, so that it was not much of a surprise when Carl Gotthard Langhans, (1732-1808) born in what was then Landeshut and is today Kamienna Góra, drew new conclusions from it and returned the source of French Classicism to Roman antiquity. His striving for classical simplicity peaked with the Brandenburg Gate in Berlin, which was started in 1789 and marked the already mentioned magnificent boulevard Unter den Linden. This monument stands at the beginning of a new epoch in art which Karl Friedrich Schinkel (1781-1841) carried on into the 19th century.

In the west of Germany, amongst the large number of Rococo castles, special mention must be made of Schloss Benrath (1755-1773) erected by Nicolas de Pigage (1723-1796) near Dusseldorf, the moated castle of Nordkirchen (1703-1734) and Schloss Munster (1767-1787), regarded as the magnum opus of Johann Conrad Schlaun (1695-1773). His signature can be found on a whole series of churches and chapels, monasteries and castles in western Germany. In the small town of Bedburg-Hau, close to the border with Holland, lies Schloss Moyland with its massive, zinc-plated towers. It is particularly noteworthy because in 1740 the Prussian King Frederick the Great and Voltaire met there for the first time, and because here the archive of the artist Joseph Beuys (1921-1986) was accommodated.

Near Cologne, in Brühl on the Rhine, stands Schloss Augustusburg (page 145), named after the Cologne Prince Elector and Archbishop Clemens August (1700-1761) who at the same time was also Duke of Westphalia and Bishop of Münster and Paderborn, and the Jadgschloss (hunting lodge) Falkenlust. Under the leadership of Schlaun, work began in 1725 on the planning and building of the castle, a three-winged type with projections as a point where until 1689 a moated castle had stood. The castle was destroyed by French troops during the War of Palatinate Succession (1688-1697). Even though the main structure was designed by Schlaun as a Baroque building, the façades and the state rooms display the typical style of early Rococo. Here François de Cuvilliés the Elder (1695-1768) became involved in the building work. The great staircase (1744-1748) which was built off of plans drawn up by Johann Balthasar Neumann (1687-1753) glorified the contractor and at the same time appeased the secular Prince (who resided in the Schloss only for a few weeks each summer). This Schloss occupies an outstanding position amongst the numerous Rococo buildings in the Rheinland.

Johann Balthasar Neumann, **Maximilian von Welsch**,
Lucas von Hildebrandt, **Robert de Cotte** and **Germain Boffrand**,
Residenzschloss Würzburg, 1720-1744.
Würzburg.

Similar to this structure, the small hunting lodge Falkenlust (1729-1740) was built in the park by François de Cuvilliés the Elder to serve as a pleasure palace set apart from official duties – after all, Augustusburg had been provided for these purposes. The building was modelled after Amalienburg in Munich and Schlosspark Nymphenburg. However, Falkenlust was not intended for the hunting of pheasants but for hunting with falcons, which could be followed from the viewing platform on the roof which served either of the two castles. Here too, there is a remarkable staircase and ceiling decoration. Even Giacomo Girolamo, Chevalier de Seingalt, much better known by the name Casanova, left his traces at a gala dinner in the castle for a Mayoress of Cologne.

Both castles are served by large gardens, initially Baroque in style but in the 19th century re-designed as an English landscape park. Parts of the castle park have now been placed under nature conservation protection and both castles are now UNESCO World Heritage Sites.

In the southwest of Germany, in Baden-Württemberg, on the site of a castle burned down at the end of the 17th century, Schloss Schwetzingen, also known as the Palatinate Versailles, was built mainly by Prince Electors Carl Philipp (1658-1742) and Carl Theodor (1724-1799) for their summer residence – in autumn and winter they lived in Mannheim. Near to the Schlosstheater, in which the Schwetzingen Festival takes place, are the famous parklands, which were constructed in 1752 and contain both English and French gardens.

Duke Eberhard Ludwig (1676-1733) of Württemberg loved to display his absolute power; he visited the château of Versailles near Paris and the French court and was incredibly impressed. He utilised these examples and the principles of absolutism as the basis for his own plans and built himself and his long-term mistress one of the largest castles on German soil: the Schloss Ludwigsburg (page 140), situated north of the Stuttgart. In parallel with the building of the Schloss, the town of Ludwigsburg, which as early as 1718 had received its city charter, was planned and constructed starting in 1709. Construction continued with the help of the Italian master builder Leopoldo Retti (1704-1751).

In order to finance these projects the Duke, unlike many other potentates, did not raise taxes but let those involved live near the Schloss tax free for a number of years. The first building to be planned was one of the customary three-wing structures around a large ceremonial courtyard. However, because his own living quarters were located in the "Corps de logis", it did not meet the Duke's requirements for official entertaining, so the building later had to be extended several times. Today a four-wing structure was now the symbol of the city of Ludwigsburg. The Schloss Ludwigsburg, with its 452 rooms, also includes a theatre, two churches and a great park, in which the Ludwigsburg Schloss Festival and the "Baroque in Bloom" garden festival take place every summer. Opposite the residential Schloss is the small pleasure and hunting lodge Favonte (1715-1723) and connected to it by an avenue, the lakeside Schloss Monrepos (page 146), built by the French architect Philippe de La Guêpière (1725-1773).

The view of the city of Mannheim represents the absolute exception for Germany. Only founded in 1606 by Prince Elector Frederick IV (1574-1610), the city is divided into squares designated by letters and numbers instead of street names. On the southern edge of the grid squares, almost on the Rhine, beside other buildings lies the Mannheimer Schloss (1720-1760), built in the 18th century and counting as one of the largest enclosed Baroque buildings in Europe, with the large, functional "Cour d'honneur" which is nowadays used for public events. Amongst the buildings dating from this period are also the former Jesuit Church (1733-1756) designed by the Italian architect Galli da Bibiena (1686-1748) and the Lower Parish of St. Sebastian (1706-1723). Final mention must be made of the former, very practically positioned directly opposite the Schloss, the Palais Bretzenheim (1782-1788) – this is where the Prince's mistress lived with their four children – and the former Arsenal (1777-1779). On the Upper Rhine lies the little town of Bruchsal with the residence Schloss Bruchsal (1721-c. 1745), commissioned by Imperial Count, Cardinal and Prince Bishop of Speyer and Constance, Damian Hugo von Schonborn (1676-1743), whose portrait forms part of a ceiling painting. In accordance with his wishes, the château at Versailles was also to serve as a model for this structure.

Johann Friedrich Nette and **Donato Giuseppe Frisoni**,
Schloss Ludwigsburg, 1704-1733.
Ludwigsburg.

Agostino Barelli (architecture) and **Dominique Girard** (gardens),
Schloss Nymphenburg, 1664-1730.
Munich.

The unusual arrangement consisted of fifty individual detached buildings, which thus formed a complete district of the city and assumed the functions of a seat of government. As a cardinal, Hugo von Schonborn of course needed a church wing, which was placed within the main building and the chamber wing around the ceremonial courtyard. Known to be very strong-willed he did not grant his master builders a free hand in their planning but repeatedly changed their plans until they were impossible to execute, as was particularly the case with the stairway. Only then was the most famous master builder of the age, Johann Balthasar Neumann, summoned and asked to create a great staircase. The Schloss and the town of Bruchsal were almost completely destroyed shortly before the end of the Second World War.

Not far from Bruchsal was the Karlsruhe Palace, designed only at the beginning of the 18th century on a drawing board. Its name, according to the legend, can be traced back to the Margrave Karl III Wilhelm von Baden-Durlach (1679-1738) who is said to have fallen asleep under a tree totally exhausted from a hunting trip; while there he supposedly dreamed of a new Schloss at the centre of a star-shaped array of streets. It is probably true that, as a widely-travelled and successful soldier, he found that his residence, plundered several times by French troops, had become too small for him, and he had been dreaming of a new building for some time.

He therefore commissioned Albert Friedrich von Kesslau (c. 1728-c. 1788), who underwent military training before turning to architecture, to create a new building to reinforce his status. Von Kesslau joined with his teacher, the Frenchman Philippe de La Guêpière (1725-1773), at the court of the Margrave. They built the Schloss Karlsruhe according to plans by Balthasar Neumann as a two-storey structure with two long lateral wings connecting with the "Corps de logis". In the course of later alterations, some of which were also designed by Balthasar Neumann, for instance structural changes, such as the building of two new pavilions, bigger windows and doors were incorporated. Burned down in the Second World War, the Schloss was rebuilt and today houses the Baden State Museum and some of the departments of the Federal Constitutional Court. Worthy of note, is the Schloss's park, which was constructed in Baroque style and is currently used as the set for a National Garden Show.

The most important centre in southern Germany was Munich, a royal residence city in which all epochs were represented, from the Middle Ages through the Renaissance to the Late Baroque period. Here the keen builder Prince Elector Max Emanuel the Generous (1662-1726) endeavoured to become a small-scale Louis XIV. The influence of his earlier stay in Paris can be seen from the interior decoration and furnishing of the New Schleissheim Schloss (1701-1726), the Badenburg (1718-1722) (which belonged to the Schloss Nymphenburg (1664-1675) and according to tradition was the first building in Europe devoted exclusively to bathing), the two-storey Pagodenburg (1716-1719) designed by Prince Elector Max Emanuel and the park which also belongs to the Schloss. It was the latter two castles in particular that featured, within the Baroque framework, the outline of the ornamental style developed by Jean Berain the Elder (1640-1711), the tortuous, symmetrical strap ornamentation.

Already at the beginning of the second quarter of the 18th century, the Paris-trained François de Cuvilliés the Elder travelled to Munich, initially to work there as a court dwarf to the Prince Elector Max Emanuel. However, the Prince soon recognised Cuvilliés's talent and sent him to be trained as an architect first by Joseph Effner (1687-1745), who created the Badenburg and the Pagodenburg, and then to Paris at the Académie Royale d'Architecture there. On successful completion of his studies, he was appointed in 1725 as court architect in Munich and from that moment on considerably influenced the building activities in Munich and surrounding areas in the spirit of French Rococo.

One of his first works was a magnificent building, the small single-storey hunting lodge Amalienburg (1734-1739) a present from the Brussels-born Karl Albrecht (1697-1745) to his hunting enthusiast wife Amalie, the daughter of the Austrian Emperor Joseph I (1678-1711). Since Karl Albrecht was not only Prince Elector of Bavaria but also at the same time King and Prince Elector of Bohemia and, in the last three years of his life, also Holy Roman Emperor of the German Nation, he was very capable of financing this gift. The Amalienburg is one of the earliest and at the same time most beautiful memorials of the Rococo style in Germany.

Johann Conrad Schlaun and **François de Cuvilliés**,
Schloss Augustusburg, 1725-1768.
Brühl.

Through the entrance, one comes directly into a round Hall of Mirrors (page 129), whose mirrors reflected the view that comes through the huge windows opposite them. Adjacent are the Hunting Room, the Pheasant Room with its connected kitchen tiled in a thoroughly modern Asiatic style, and the Blue Exhibition Room. The stucco works are particularly interesting, especially *Diana the Goddess of Hunting* enthroned above the entrance by Johann Baptist Zimmermann (1680-1758), a kindred spirit of Cuvilliés.

Within the Schloss Nymphenburg stands the world-famous Nymphenburg Porcelain Factory in which exquisite porcelain and the filigree miniature figures have been made since about the mid-18th century. The park of Schloss Nymphenburg, modelled after Versailles, was originally a gift of Prince Elector Ferdinand Maria the Peaceful (1636-1679) to his wife Henriette Adelheid von Savoyen (1636-1676) on the birth of the successor to the throne, Max Emanuel. To describe this park, with its structures and buildings, with its canals and waterways in which sculpture and architecture complement each other most beautifully, would easily expand the limits of this book. It stretches west of the Schloss over a length of more than 4000 metres and is divided by a straight canal in the centre and running the full length, in the western half of which there is a huge cascade.

In Munich, Cuvilliés the Elder also built the three-storey Palais Holnstein (1733-1737), for which Prince Elector Karl Albrecht had awarded him the commission. In the front were the State entertaining rooms; at the rear of the arrangement of four wings was the private area. Whether Karl Albrecht, like Duke Eberhard Ludwig von Württemberg, intended to accommodate his mistress here or merely his son is a matter of some dispute. The Palais is now the Bishop's office building. Another of Cuvilliés the Elder's important buildings in Munich was the part of the former Munich Royal residence, the Cuvilliés Theatre; previously named the Old Residence Theatre (1751-1755), it was restored between 2005 and 2008 as one of the most beautiful Rococo theatres. It is currently still in use.

Cuvilliés the Elder was of course not the only architect who utilised the Rococo style in Munich. The first great Munich building in this style was the four-storey Palais Preysing (1723-1728) built by Joseph Effner for the Adviser and Educator of Prince Elector Karl Albrecht. Destroyed in the Second World War, it was later rebuilt and altered. All that remains of the old structure are the large staircase and the caryatids. Another palace, on which there were at least traces of Cuvilliés' influence was the Palais Gise (c. 1760-1765), built in the late Rococo style and also called Palais Arco after the original owners. Today it houses a department of the Archbishop's diocesan authorities.

Schloss Neuschwanstein, amongst many castles in Bavaria, was one of the most-visited castles in the world. Commissioned by the unfortunate Bavarian King Ludwig II (1845-1886), this building did not start until 1869, and like the similarly famous Schloss Hohenschwangau (1832-1837) does not play any role in the context of this essay.

Another much more important castle and one of the most significant in Europe is the Residenzschloss Würzburg (page 139), which was constructed by Balthasar Neumann. Also working with Neumann were the Mainz master builder Maximilian von Welsch (1671-1745), the Genoa-born Viennese architect, one of the greatest of his generation, Lucas von Hildebrandt (1688-1745) and, to complete the international character of the project, the two Parisian architects Robert de Cotte and Germain Boffrand (1667-1754), who provided the design for the façade. It is a sure sign of his genius that Neumann succeeded in assembling all these diverse characters despite their independent wishes into a unified entity.

Responsible for laying the foundation stone was Johann Philipp von Schönborn (1673-1724), elected Prince Bishop in 1719, one of the brothers (there were altogether eighteen siblings) of the already-mentioned Hugo Damian von Schönborn. After his election, widely travelled but deeply unloved by the population, Prince Bishop decided to build himself a splendid residence. He financed the project by raising taxes. In fact he had very little contact with the residence, because long before its completion

Philippe de La Guêpière, *Schloss Monrepos,* 1768.
Ludwigsburg.

Georg Wenzeslaus von Knobelsdorff, *Schloss Sanssouci*, 1745-1747.
Potsdam.

he died of unexplained causes – suppositions range from poisoning to circulatory collapse. His older brother Friedrich Carl von Schönborn (1674-1746) oversaw the building process and had it finished.

This residence with its 300 rooms was a compromise between a three-wing and a multi-courtyard arrangement. The oversized staircase, as far as the first landing, contains a straight stairway which then splits into two parallel flights of stairs. Amongst the remarkable rooms are the Kaisersaal, (which here, as in other castles, was meant to indicate the close spiritual relationship with the Kaiser), the Hall of Mirrors, the White Room, the Venetian Room and the Court Church. Giovanni Battista Tiepolo, between 1750 and 1753, created here the largest continuous ceiling fresco in the world. It was restored in 2006, covering approximately 670 square metres, which was of course a paean to the contractor and house-owner.

Acceptance in 1981 as a UNESCO World Heritage Site was justified, amongst other reasons, by the fact that the Residence “represents one of the most brilliant Princely Courts in Europe” and the Hall of Mirrors is “the most perfect work of artistic interior decoration of the Rococo period”.

Schloss Ansbach is a smaller residence, converted between 1705 and 1730 from an existing old Gothic building, which today preserves and exhibits the greatest examples of Ansbach porcelain. The Schloss was planned by the Swiss master builder Gabriel de Gabrieli (1671-1747) and completed in 1738 by Leopoldo Retti. The good state of maintenance of the building is primarily due to the fact that as early as 1791 it was handed over by the State of Prussia by the last member of the Brandenburg-Ansbach family, who presumably preferred to lead a tranquil life with his mistress in England, without the burden of exhausting matters of government.

In Bayreuth, the showplace of the annual Richard-Wagner-Festival, the Neues Schloss Bayreuth (1753-1758) was built after the old Schloss was burned down, under the direction of the architect Joseph Saint-Pierre (c. 1709-1754). The Marchioness Wilhelmine, a sister of the Prussian King Frederick II, played a vigorous part in the planning process. Noteworthy are the large banqueting hall, embellished with an abundance of gold, and the so-called Palm Room, which was possibly also used as the assembly hall of the Freemasons. The complex also embraces the Italian building, which initially stood alone but was later connected to the new Schloss.

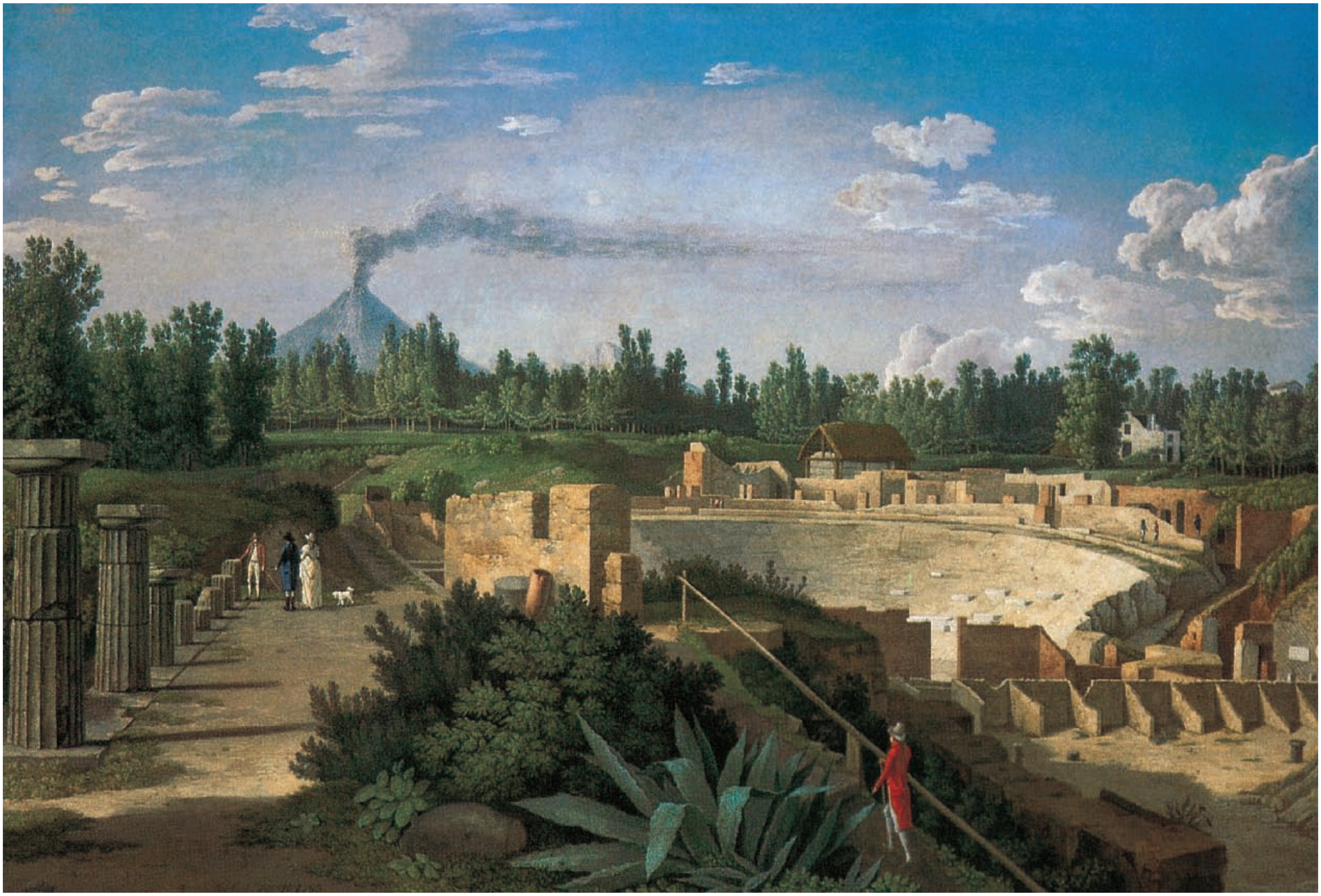
Another residence in South Germany was the Bishop’s palace in Eichstätt. There were claims that Eichstätt, situated in the Upper Bavarian Altmuhltal, founded in the year 740 by the Anglo-Saxon missionary Boniface (672-754) was “the smallest university town in Europe”. Based on the population of approximately 15,000, this was certainly a reasonable statement. The town currently houses a Catholic University which serves as a centre of training for the priesthood.

After the Willibaldsburg, built in the 14th century, suffered immensely from the Thirty Years War, and even after rebuilding was not used as the Bishop’s residence, the bishops moved their seat to the town of Eichstätt. There, near the Cathedral, stood the new three-wing Residenz built for the Prince Bishops (1700-1714). This building was started by the Swiss master builder Jakob Engel (1632-1714) and after his death completed by Gabriel de Gabrieli. The most remarkable features of the Residenz building are the staircase and the interior furnishings, some of which are still preserved, created by the Italian master builder Maurizio Pedetti (1719-1799). Pedetti, who also built the orphanage in Eichstätt, was remembered not only for the Mariensante, a column standing in the centre of the fountain in the Castle Square, but also from a gravestone in the town’s cemetery.

Painting

Rococo painting, as it is known from the work of Boucher, Watteau and others from France, existed neither in Germany nor in other European States. Since the painting of the 18th century possessed an independent meaning, it was based extensively on the traditions of the Baroque period. Most painters of this era had a predominantly regional significance; others were talented technicians, and imitated the older Dutch masters and occasionally in this way achieved a degree of fame in Europe. This includes the not only extremely successful but also much honoured Saxon court painter Christian Wilhelm Ernst Dietrich (1712-1774), who was endowed with his talent by his ancestors while he was still in the cradle. He created the *Travelling Peep-Show* (c. 1730-1742),

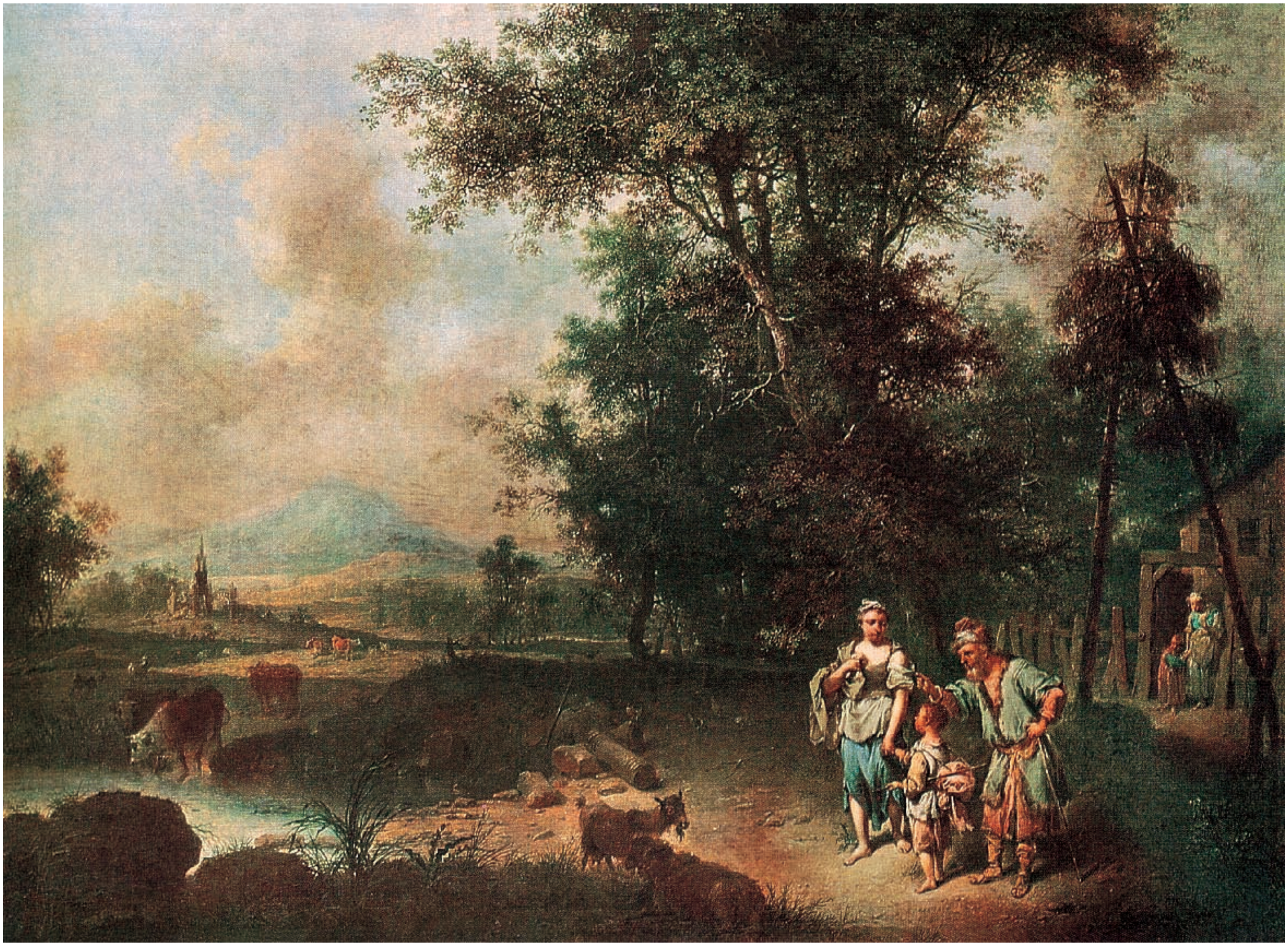
Nicolas de Pigage, *Schloss Benrath*, 1755-1770.
Düsseldorf.



the wonderful *Portrait of a Lady with a Straw Hat* (late 18th century) and the obscure *Flight into Egypt* (1752).

The princely commissioners, whose delight in the peculiar was very much alive, rarely noticed the independence and creativity of the work and instead concentrated on the speed with which the commissions were completed. In particular, the Hamburg artist Balthasar Denner (1685-1749) took advantage of this, with his speciality as a painter of finely detailed pictures. He painted almost exclusively half-length, head-and-shoulders pictures of ladies and gentlemen, but with such painstaking treatment of the faces that every little hair, every wrinkle, every little crease in the skin was reproduced with a precision that surpasses microscopic examination. At the same time, however, he demonstrated great respect for age, so that the subjects of his paintings could only feel flattered by such reproductions of nature, for example in the *Portrait of an Old Lady* (1720-1745). Balthasar Denner became so popular because of his style of painting that he was summoned to paint portraits in London, Copenhagen and other European capital cities. Even if he did not place all that much emphasis on profound characterisation, he was nevertheless part of the

Jacob Philipp Hackert, *View of the Ruins of the Antique Theatre of Pompei*, 1793.
Gouache on cardboard, 58.7 x 85 cm.
Goethe-Nationalmuseum, Weimar.

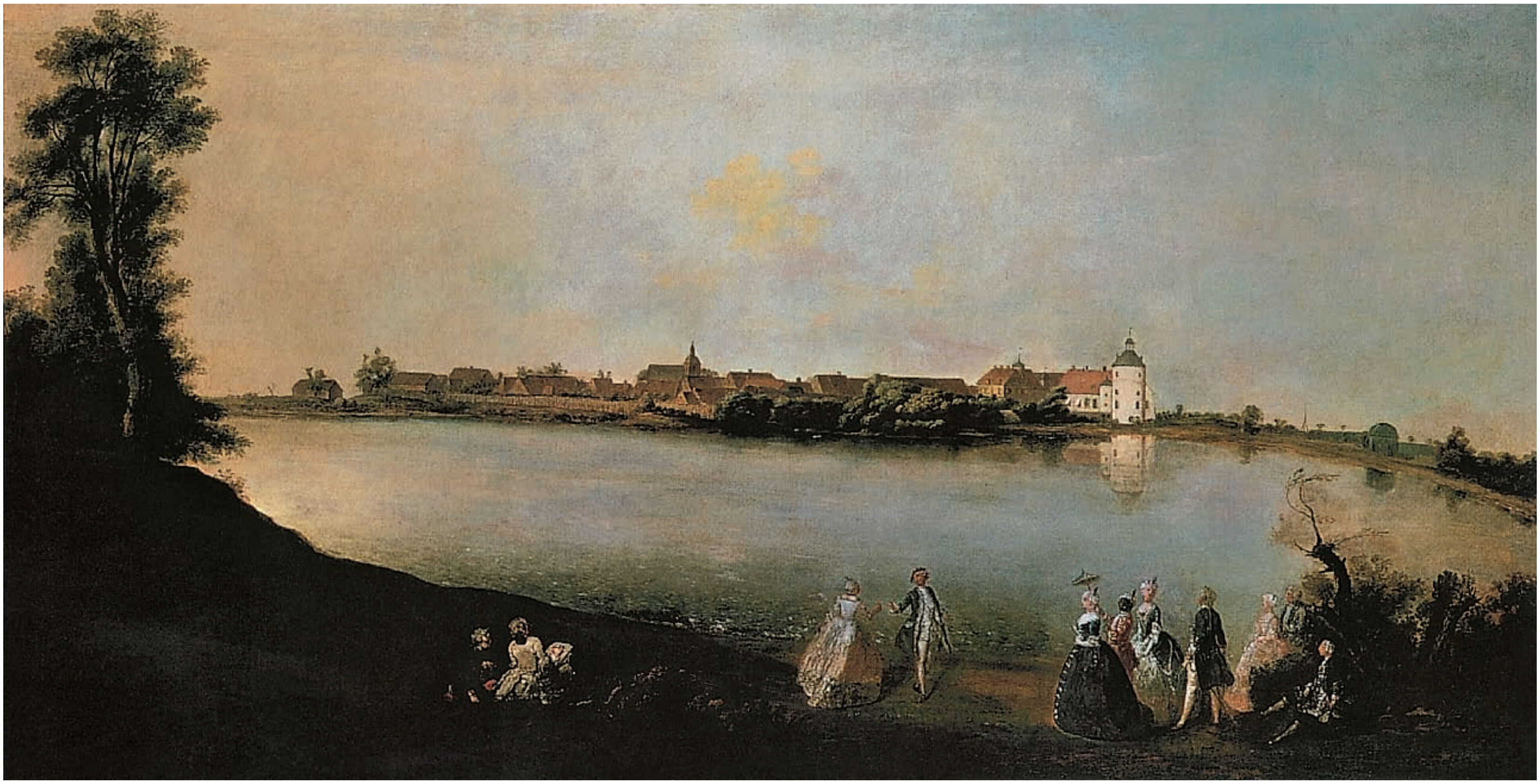


German painters of the 18th century who challenged the French and Italian styles of painting.

For this reason we must also mention the landscape painter Johann Alexander Thiele (1685-1752) and the Augsburg painter of animals and engraver Johann Elias Ridinger (1698-1767). Thiele began his professional life as a book printer but then changed to painting and found his patron in a Saxon minister. He painted also for other courts, and was so successful that even by the age of only twenty-eight he was appointed Court Painter in Dresden. There he specialised in landscape painting and in so doing made the acquaintance of Bernardo Bellotto, the nephew of the great Canaletto, who had made his name with views of cities all over Europe. Bellotto captured this acquaintance moreover in his picture *Thiele with Canaletto and Dietrich* (the later was a pupil of Thiele).

Ridinger, on the other hand, worked mainly in Augsburg and Regensburg; in Augsburg he eventually rose to the position of Director of the Academy of Art. He worked as an art dealer and publisher, mostly painting of hunting scenes and animals. He produced, in his pedantically precise drawing style, approximately

Johann Conrad Seekatz, *The Repudiation of Hagar*,
1760-1765.
Oil on canvas, 37.5 x 50.5 cm.
The State Hermitage Museum, St. Petersburg.



1600 pieces. His paintings include *Stag Hunt* (1740-1760), which was painted in very brown shades.

The most fertile of these realists was the Danzig (Gdansk) painter, etcher and drawer Daniel Niklaus Chodowiecki (1726-1801), who in 1743 came from Gdansk to Berlin as a shop assistant. He made his career there and died as director of the Academy. He was the most objective painter of customs and manners of his age. When he drew, etched or engraved, his guiding principle was always the precise reproduction of reality. Only in his oil paintings did he yield to the prevailing trends in art. His painting of the customs and manners of Berlin society are a feeble echo of Watteau's art and his painted portraits; especially Chodowiecki's miniatures are under French influence. On the other hand, Chodowiecki's engravings and drawings constitute a unique treasure, without which we would have a very incomplete picture of life in the age of King Frederick II the Great. It was a thoroughly bourgeois life, which in no way equates with the ideals which the people of the 19th and 20th centuries have taken from the time of the Great King and the first flowering of classical literature in Germany.

Chodowiecki was a passionate admirer of the 1757 victories of the Great King at Rossbach and Leuthen in the Seven Years War (1756-1763). He had to work to capture the image of the King riding by if he wanted to make rapid sketches of moments in the life of Frederick's successor, King Frederick William II (1744-1797), known colloquially at the time as "The Fat Slob" on manoeuvres or parades. Yet these engravings and etchings which were sold in abundance in Chodowiecki's lifetime were petty, and occasionally even comical. Given the veracity of the artist, however, it must be assumed that he did not diminish his heroes out of malice or artistic incompetence, but that his pictures really did correspond to reality.

These and other pictures from contemporary history, such as his *Delivery Room* (c. 1770), were just as popular as his numerous engravings and etchings for the almanacs. But Chodowiecki also did work for calendars and pocket books, and engraved illustrations for works by the poets and writers Christian Fürchtegott Gellert (1715-1769), Johann Wolfgang von Goethe (1749-1832), Gotthold Ephraim Lessing (1729-1781), William Shakespeare (1564-1616) and several others. He was celebrated at the time with justification as the first "Illustrator of the Classics," and he proved in his brilliant and lively sketches just how painstakingly accurate and conscientious he was in the work of reproduction. This was shown, for example, in the diary which consisted only of drawings – one of the most precious documentations of German and Polish social history in the 18th century – of a journey to visit relatives in what was then Danzig Poland which depicted even the most trivial occurrences, often with delicate humour but always with great artistic sensitivity. This was illustrated marvellously in his painting *Chodowiecki Paints his Mother*. In this respect Chodowiecki was the forerunner of the great realists of the 19th century.

Amongst the famous painters in South Germany are Ignaz Baldauf (1715-1795), who worked mainly with minsters, and whose most important works were the ceiling paintings in the *Pilgrimage Church of St. Leonhard* in Inchenhofen in Swabia, and the fresco-painter Johann Evangelist Holzer (1709-1740), who was appointed Court Painter by the Prince Bishop of Eichstätt, and who was responsible for the frescoes in the cupola of the *Pilgrimage Church of St. Anton* in Partenkirchen.

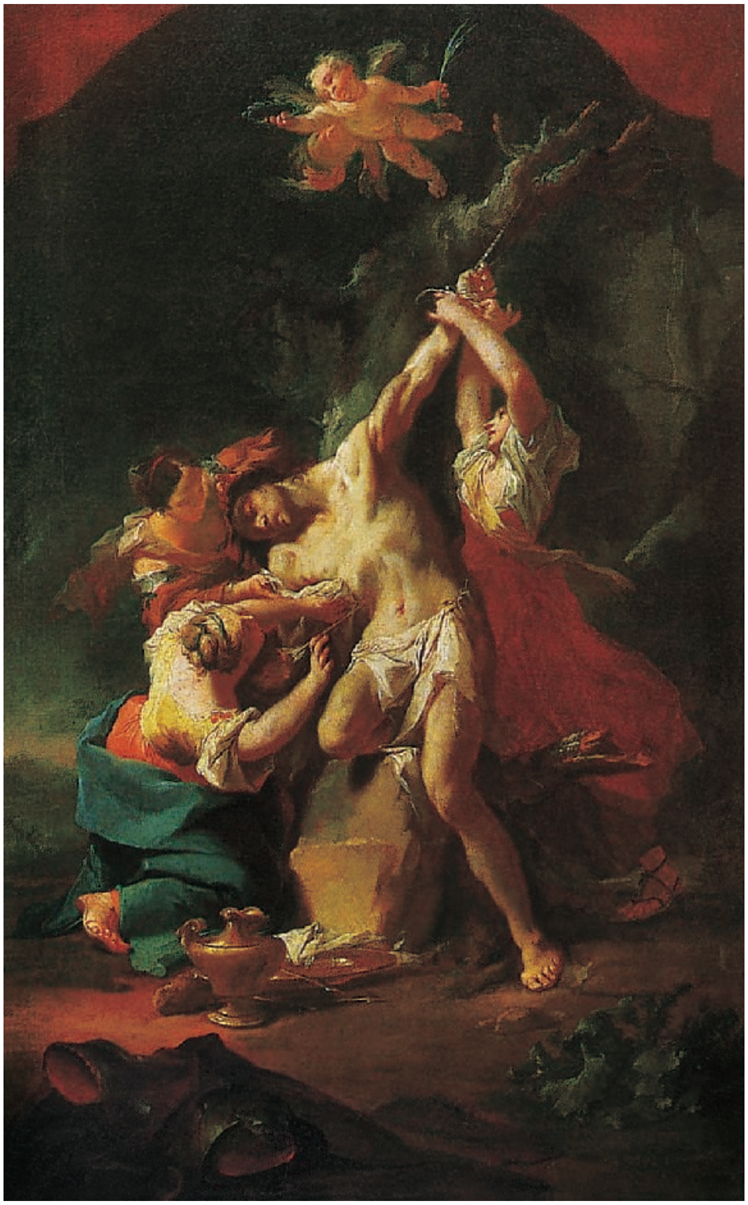
Another from this series was Johann Christian Thomas Wink (1738-1797), a late Rococo painter who was appointed Court Painter in Munich, and who painted not only many churches but in *Schloss Schleissheim* also painted the dining room. His teacher was Matthäus Günther (1705-1788), who worked mainly in Bavaria as Director of the Academy of Art in Augsburg, and as a painter of frescoes – approximately 70 frescoes are attributed to him. These two, Wink and Günther, were amongst the most important Rococo painters in Germany.

Johann Christian Wentzinger (1710-1797), who worked in the southwest of Germany as a painter, sculptor and architect and decorated the Cathedral in St. Gallen, was one of the great Austrian painters. He in fact began as a painter of historical subjects, but later turned to devotional and altar paintings and worked almost exclusively in the area of his birth, to the west of Vienna.

Sculpture

France held a leading position in the fine arts of the 18th century. With the death of the Sun King and the end of absolutism, a clear

Georg Wenzeslaus von Knobelsdorff,
View to Rheinsberg, 1737.
Oil on canvas, 82 x 163 cm.
Schloss Charlottenburg, Berlin.



Paul Troger, *St. Sebastian and the Women*, c. 1746.
Oil on canvas, 60 x 37 cm.
Belvedere, Vienna.

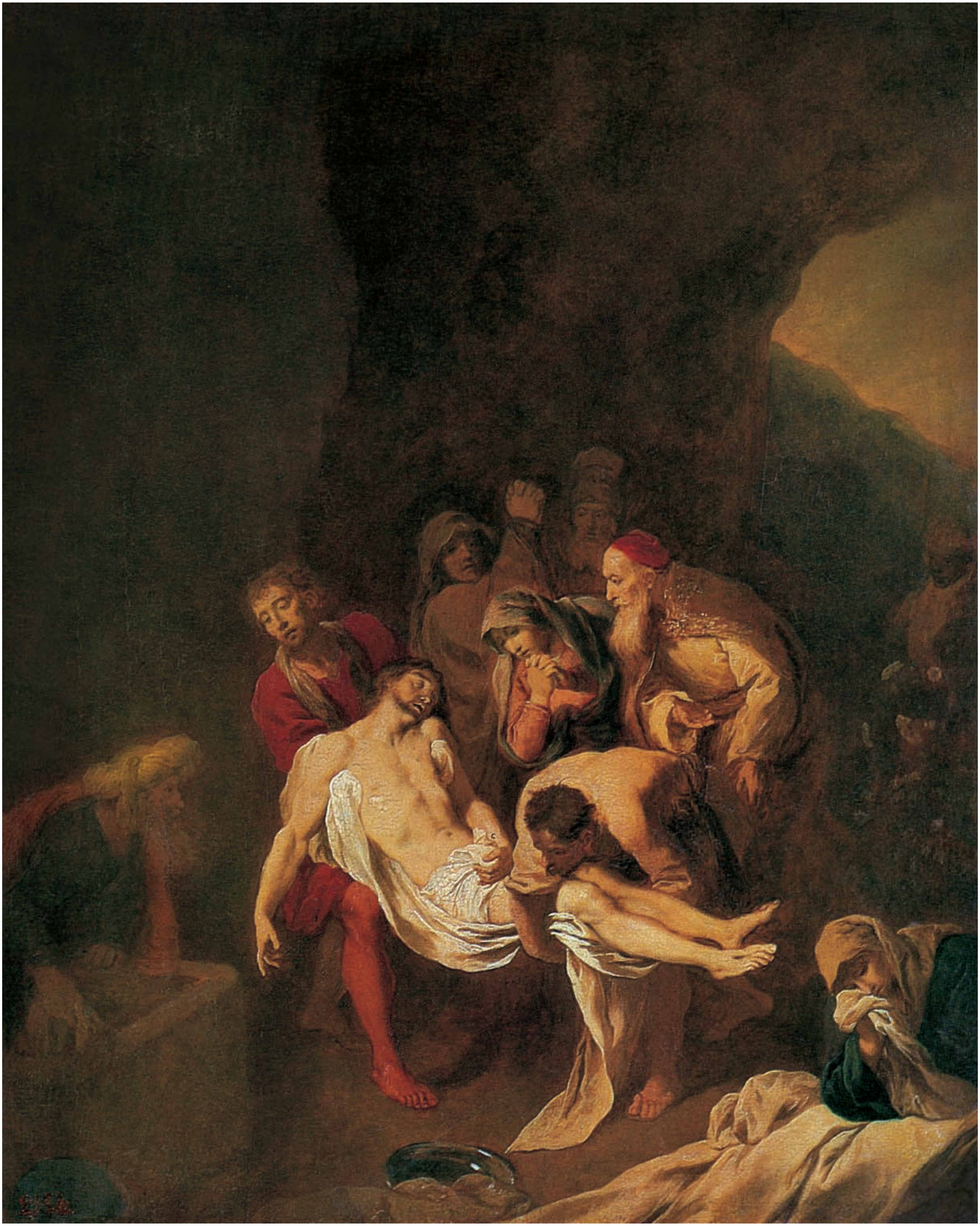
Christian Wilhelm Ernst Dietrich, *The Entombment*, 1759.
Oil on wood, 35 x 28 cm.
The State Hermitage Museum, St. Petersburg.

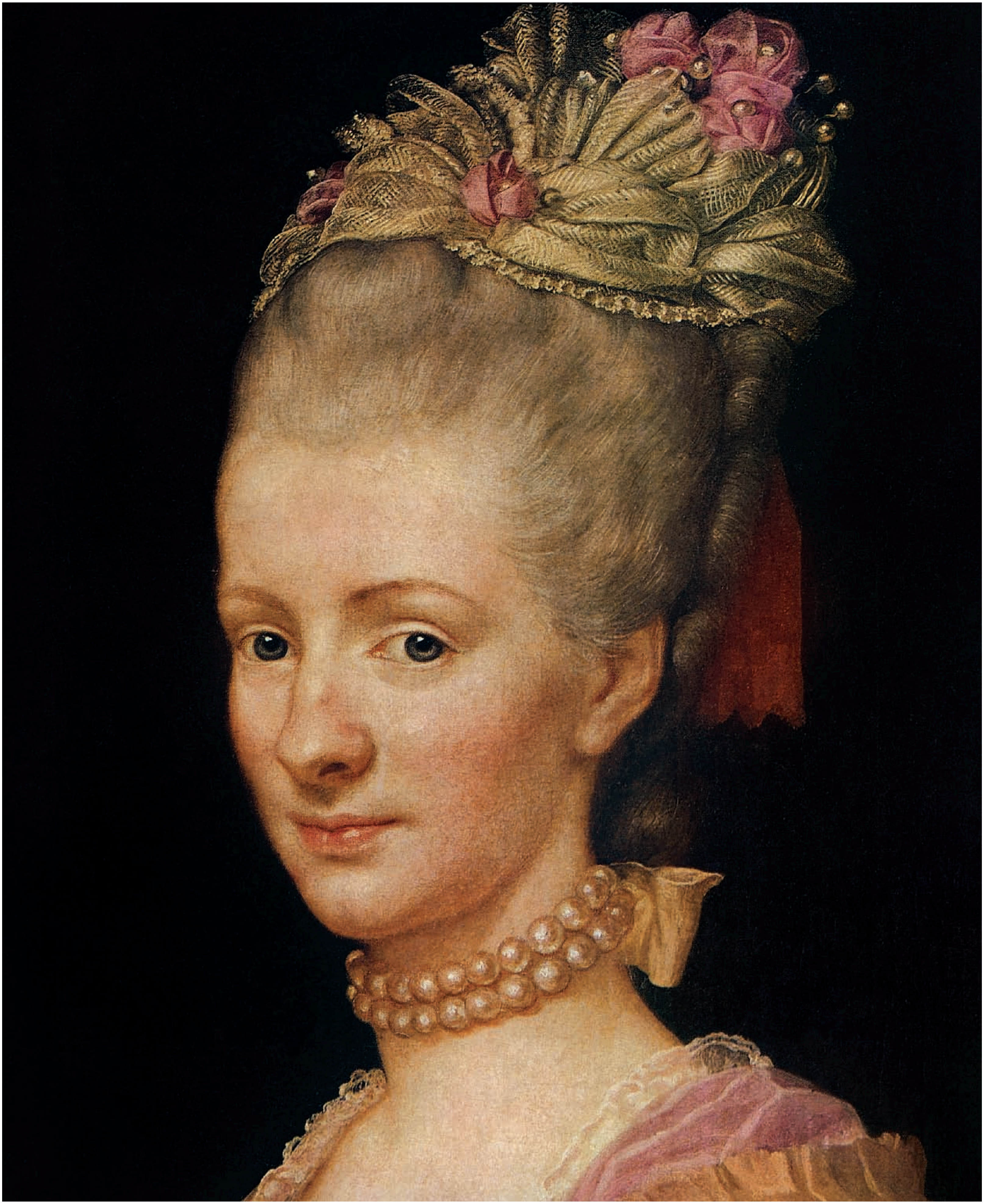
change in the taste of French patrons could be distinguished, as they began to demand a less grandiose style. It was also the birth of Rococo for sculpture, a light, playful variation on the Baroque style, ideally suited to interior decoration. Working with the master builder Germain Boffrand (1667-1754), who in 1724 also worked on the Residenz in Wurzburg, a team of artists created the décor in the Chambre de Parade de la Princesse (page 33) in the Hôtel de Soubise in Paris, in harmony with the new feeling for elaborate asymmetries of flowers, fruits, garlands and rockery, which have a finer, less luxuriant effect than the elements of the Baroque style.

A kind of epicentre for art, which Paris was for France, was lacking in Germany where, particularly at this time, unfavourable general conditions prevailed. German sculpture, which flourished so joyously at the beginning of the 16th century, was by the end of the same century in a state of neglect. The Germans were not able to adapt so quickly to the changed demands which were made of art. Accustomed to giving in their works the expression of profound sensitivity or a certain religious atmosphere, it was difficult for them to find their way into this secularised art form which aimed at ostentation and outward appearances, so they had to stand and watch as the Italians and the Dutch were summoned to carry out the commissions.

In these years, the establishment of porcelain factories had almost turned into a courtly sport. As early as 1718, a porcelain factory was created in Vienna which was followed in 1740 by one in Hochst, and in 1750 others opened in Berlin and Furstenberg. Then, in quick succession, the factories in Baden, Frankenthal and Nymphenburg, each with its own speciality, jockeyed for position with the factory in Meissen. Especially famous were the filigree miniatures from Meissen and from the Nymphenburg porcelain factory. Artists such as Balthasar Permoser and Johann Melchior Dinglinger (1664-1731) made pieces for the treasury of the Saxon Prince Elector Augustus the Strong.

These porcelain miniatures were very much the only sphere in which sculpture in Germany proved to be of momentous significance. The sculptors dissipated their energies often enough in work of a decorative nature, as needed for buildings and parks.





Therefore, sculpture asserted itself best in the places where a great deal of building was taking place.

The Prussian sculptor Johann Gottfried Schadow (1764-1850) was the son of a poor tailor. His first tutor was the not exceptionally gifted sculptor at the Court of Frederick the Great, Johann Peter Anton Tassaert (1729-1788), who would love to have paired off Schadow with his daughter, but Schadow moved to Vienna with another girl whose father not only approved of this insult but even gave him money for a trip to Italy. The stay in Rome, which lasted three years, left clear traces in Schadow's style. In 1788 Schadow returned to Berlin and succeeded Tassaert as sculptor to the Court and Secretary of the Academy. Tassaert's busts and statues, for example of General Seidlitz (1721-1773) and James Keith (1696-1758), show him to be the heir of Dutch realism. It was not until he had worked in Paris for a fairly long time that Frederick the Great summoned him to Berlin as Director of the Academy. In his career spanning fifty years he created more than two hundred works as varied in style as they were in subject matter.

Schadow's first bigger work was the Mausoleum (1790) of Alexander von der Mark (1779-1789), who died as a child. In the Dorotheenkirche in Berlin, an allegorical composition incorporating the spirit of the Rococo age revealed his own natural emotions. This Alexander was an illegitimate son of the Frederick William II and his mistress the Countess Wilhelmine von Lichtenau (1753-1820), who was captured in the portrait *Wilhelmine Enke, later von Lichtenbusch* (1776) by the painter Anna Dorothea Therbusch (1721-1782), the portrait painter of Frederick the Great.

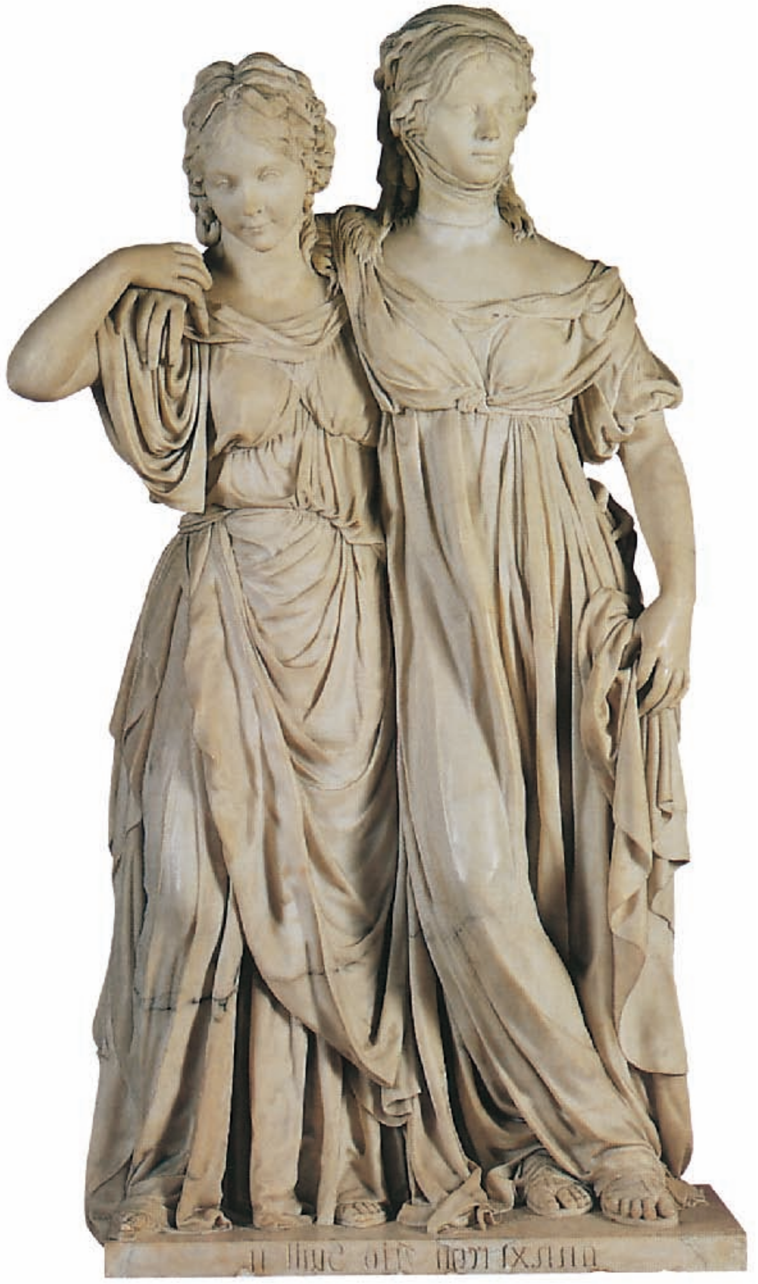
Later Schadow veered more towards neoclassicism and created statues of Frederick the Great in Stettin, General von Blücher (1742-1819) in Rostock, and of Martin Luther (1483-1546) in Wittenberg. Amongst his portrait statues were depictions of Frederick the Great playing the flute, and the double portrait of Crown Princesses Louise and her sister (*The Crown Princesses Louise and Friederike of Prussia*, page 160). His busts, numbering over a hundred, include seventeen colossal heads in the "Valhalla" near Regensburg: to original dimensions he modelled busts of the poet Johann Wolfgang von Goethe (who was horrified by this unreasonable suggestion), Christoph Martin Wieland (1733-1813), and the philosopher Johann Gottlieb Fichte (1762-1814). His work also included religious monuments and memorials.

Schadow's *Quadriga* on top of the Brandenburg Gate and the allegorical frieze on the façade of the Royal Mint in Berlin were amongst the most beautiful studies modelled after classical art. As Director of the Berlin Academy, Schadow exerted a strong influence, although he was gradually pushed into the background by the Romanticists. He wrote a whole series of essays, about such subjects as the national physiognomy and similar themes. In addition, he created caricatures, lithographs and etchings.

Franz Xavier Messerschmidt (1736-1783) was another outstanding artist of the late Baroque and Early Classical periods. What distinguishes him from numerous other talented south German sculptors around the middle to the end of the 18th century is probably to do with his mental illness which started in the 1770s. Several of his self-portraits from this time came across almost as caricatures. Messerschmidt received his initial training from two uncles before he began an apprenticeship in 1746 with the late Baroque sculptor Johann Baptist Straub (1704-1784) in Munich. In 1755, he finally arrived at the Academy in Vienna, which for the next twenty years was to be his home. More or less appointed by Empress Maria Theresia (1717-1780) to be her Court Sculptor, he created magnificent, larger-than-life statues of her and her husband Franz I of Lorraine (1708-1765), which may be regarded as typical examples of Messerschmidt's late Baroque style.

After his stay in Rome, he began to develop the classical style. This shows the smooth surfaces and the stronger attention to human forms. At the end of the 1760s, Messerschmidt found himself at the climax of his career: he was a member of Viennese Academy, where he taught until the beginning of the 1770s. Messerschmidt then returned to the place of his birth, Weissenberg, and moved eventually to Pressburg, known today

Anton von Maron, *Portrait of a Woman* (detail).
Oil on canvas, 94.4 x 73.7 cm.
The State Hermitage Museum, St. Petersburg.



Johann Gottfried Schadow, *The Crown Princesses Louise and Friederike of Prussia*, 1796-1797.
Marble, 95 x 172 x 59 cm.
Alte Nationalgalerie, Berlin.

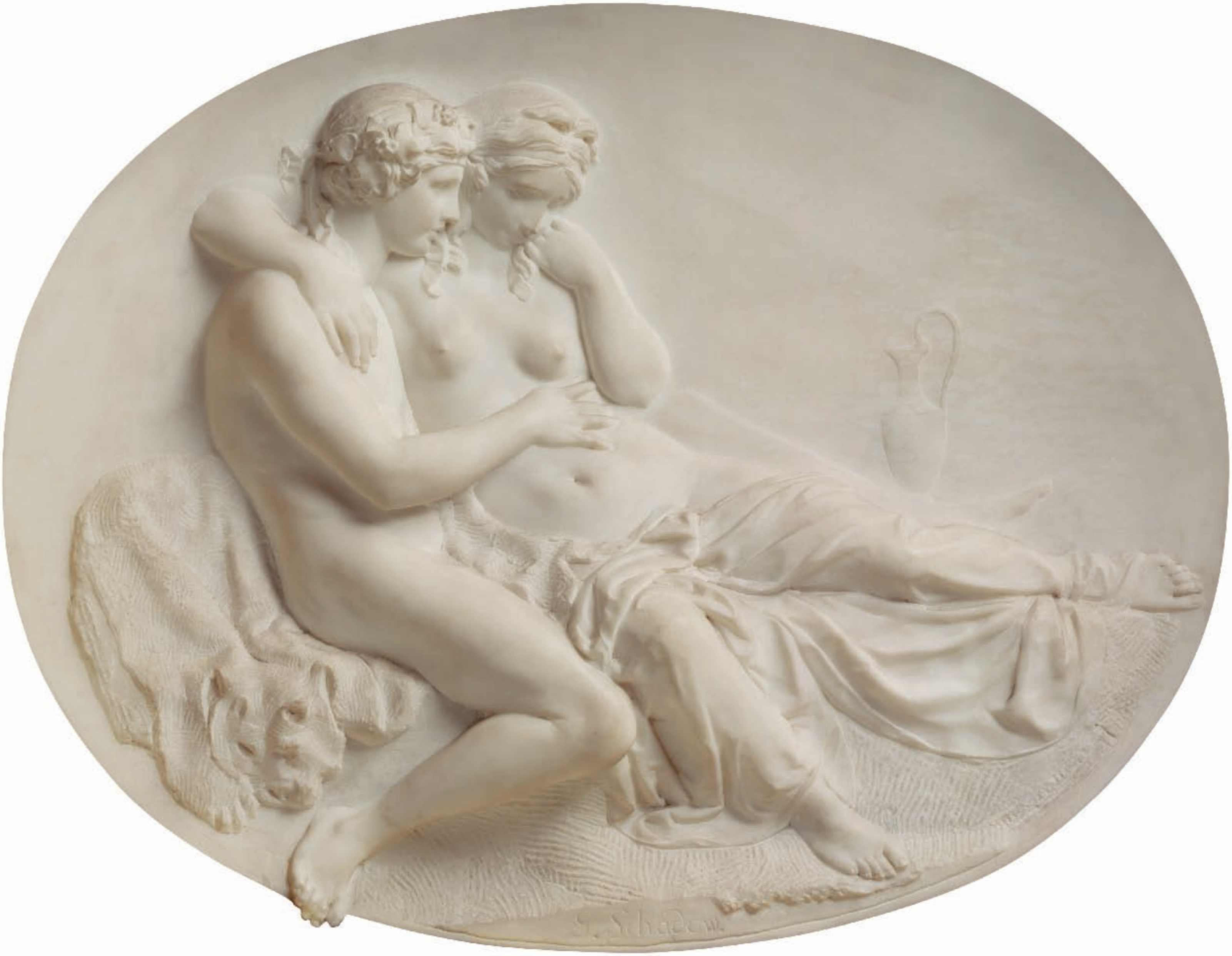
Johann Gottfried Schadow, *Bacchus Comforting Ariane*, 1793.
Marble.
Hamburger Kunsthalle, Hamburg.

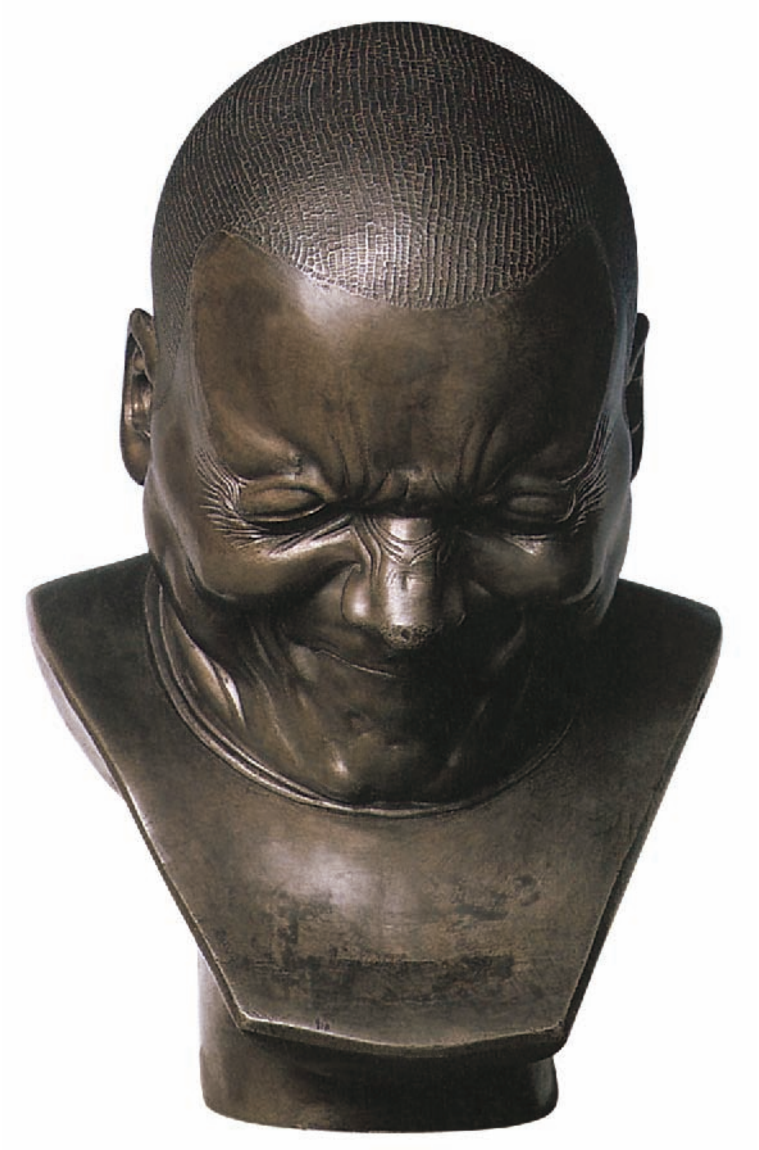
as Bratislava. His brother was already working there as a sculptor. It was here that he created his series of about seventy busts which he himself called "heads" or "headpieces", and which show the human countenance in all possible conditions and contortions, sometimes as grotesque grimaces. Some were in fact influenced by the physiognomic studies of the doctor Franz Anton Mesmer (1734-1815), who formulated the theory of animal magnetism, but essentially they originated from his own delusions. It was believed that Messerschmidt thought he could use these heads to keep the demons away from himself.

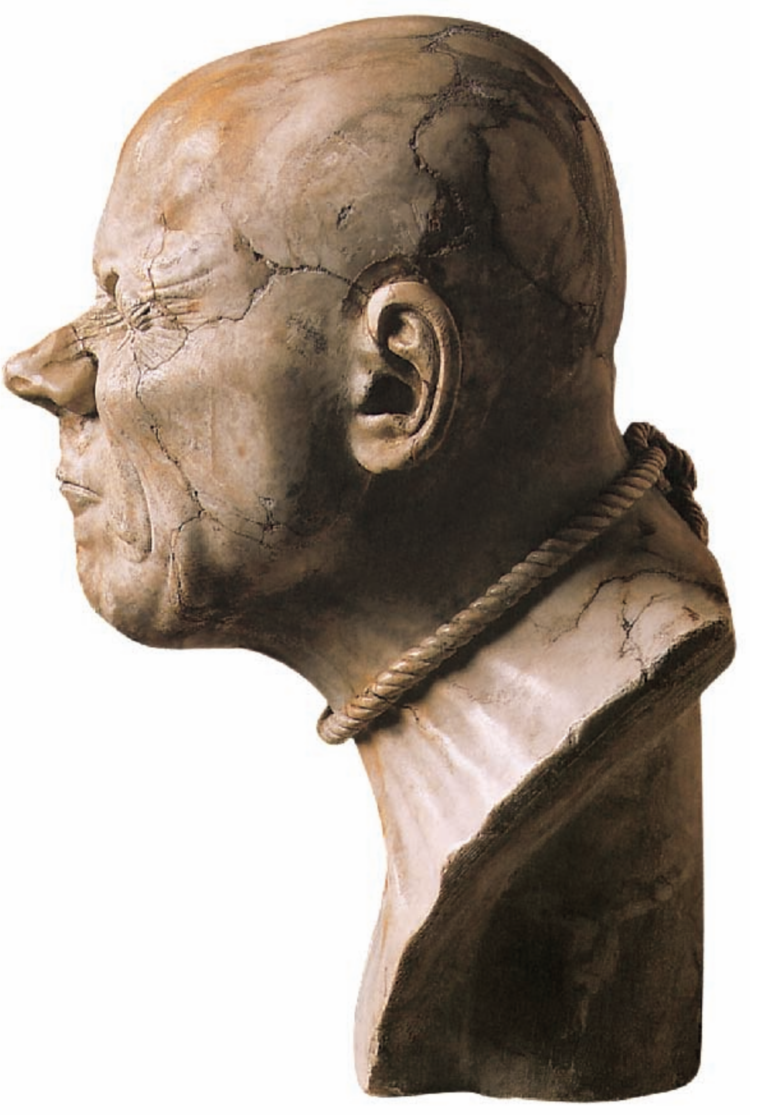
The extremely versatile and gifted Egid Quirin Asam (1692-1750) worked successfully as an architect, sculptor, plaster artist and occasional painter. He belonged to the Asam family, who we can thank for some of the finest masterpieces of South German Baroque. Established by Hans Georg Asam (1649-1741), a monastery painter from Benediktbeuren, this artistic dynasty included Asam's wife Maria Theresia, their sons Cosmas Damian (who in addition to his work as an architect was primarily a painter), and Egid Quirin and his daughter Maria Salome. It was assumed that he accompanied his brother Cosmas Damian to Rome in the period between 1711 and 1713. There the two brothers came under the influence of the Roman Baroque style, in particular the fusion of sculpture, painting and architecture as seen in the work of Bernini, which was also in tune with their own artistic ideas.

Egid Quirin's personal mastery stands out in the Monastery Church of Rohr (page 164), where his theatrical, larger-than-life groups of figures, such as the Annunciation scene, attracts attention. The first great masterpiece of all the Asam siblings, however, was the Monastery Church in Weltenburg (1721). Here the brothers succeeded in realising the idea of Baroque at its most beautiful, uniting architecture, spatial structure, sculpture, painting and the conveying of light, which was why it was difficult to separate the individual contributions made by the Asams.

A final masterpiece was the church of St. John of Nepomuk in Munich (page 131), created between 1729 and 1746 by Egid Quirin (initially with the aid of his brother). Egid derived his inspiration from Borromini's Church of St. Carlo alle Quattre Fontane in Rome.


G. Schadow





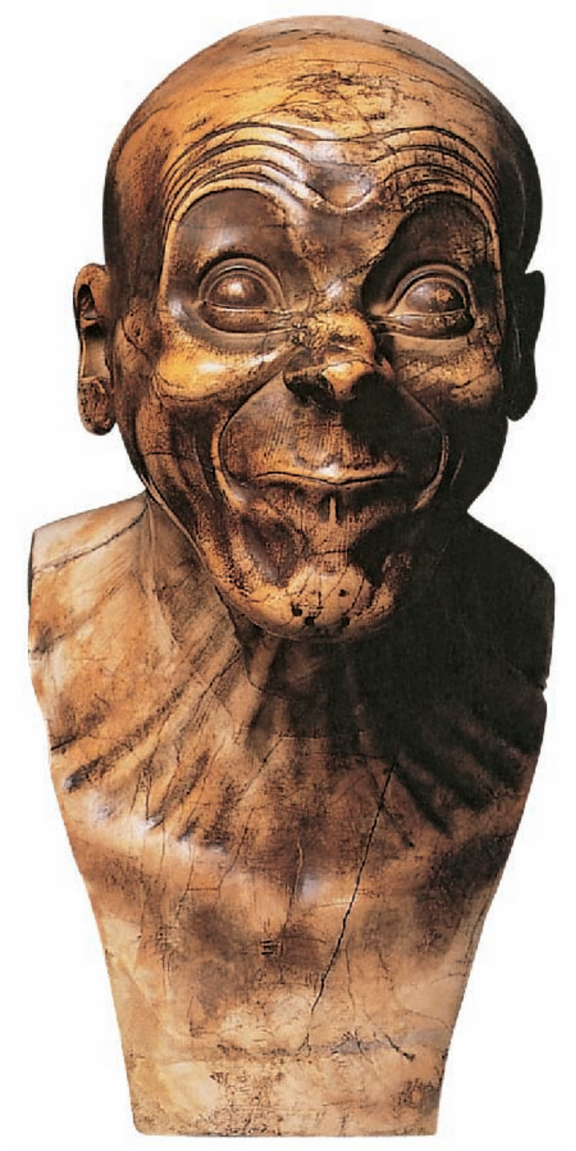
Peter Anton von Verschaffelt (1710-1793) came from Ghent to Mannheim and created remarkable works of art for the “Jesuit Church” and for the Schlosspark in Schwetzingen. A sculptor of similar style was Johann Gottfried Knoffler (1715-1799) in Dresden, where he had been given a professional chair at the Academy of Art. Despite the terrible nights of bombings in February of 1945, some of his works can still be viewed in Dresden, for example the Dolphin Fountain (c. 1747) on the Brühl Terrace and the Delphic Apollo (c. 1740-1750) in the Palace of the Great Garden.

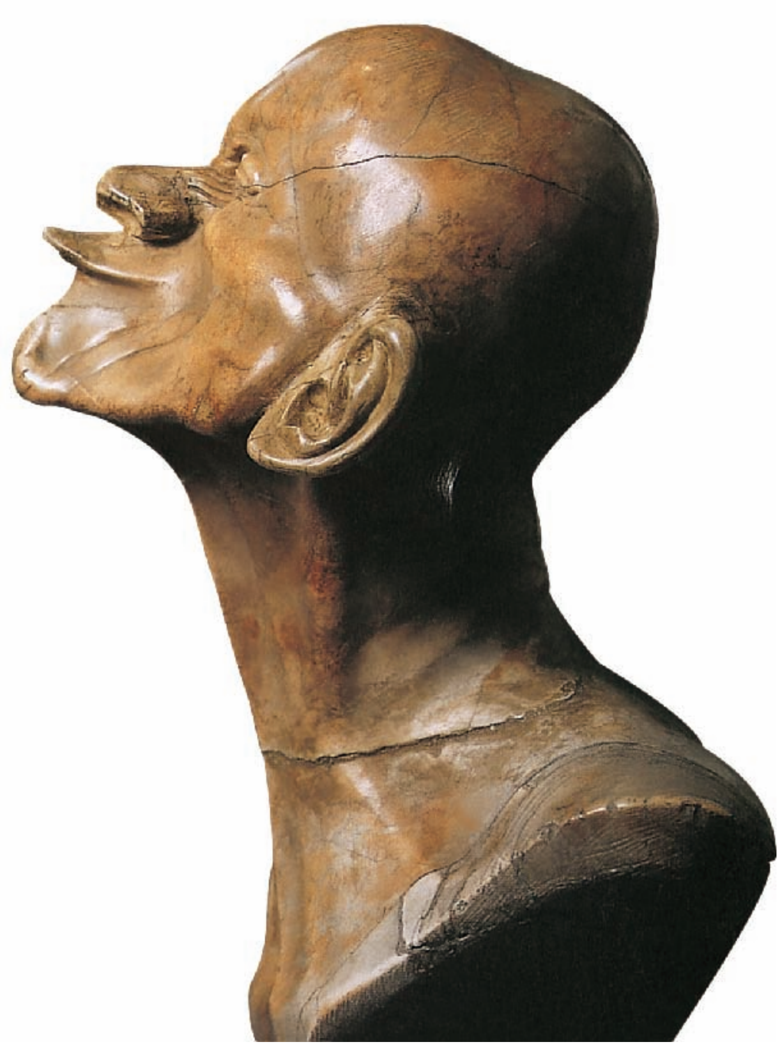
Franz Xaver Messerschmidt, *An Arch-Villain*, 1770.
Tin-lead alloy, height: 38.5 cm.
Belvedere, Vienna.

Franz Xaver Messerschmidt, *Hanged Man*, 1770.
Alabaster, height: 38 cm.
Belvedere, Vienna.

Austria and the Czech Republic

Georg Rafael Donner (1693-1741) came from the Viennese school of sculpture. His most important work was the fountain on the New Market (1739; the Donner Fountain) with the figures placed on the edge of the basin representing the four most important





rivers in the Archdukedom. In the centre of the fountain sits the enthroned *Providentia* (*Wisdom*), which was an allegorical symbol of the city's water supply. Similarly the wall fountain in the Old Town Hall with the *Liberation of Andromeda* (1739), the Sacristy Fountain in St. Stephan's Church (1741) and the altar reliefs in a chapel in St. Martin's Church in Bratislava also illustrate this idea.

Other sculptors in this period were Balthasar Ferdinand Moll (1717-1785), who created the State Sarcophagi of the Imperial family in the Augustiner Crypt and Friedrich Wilhelm Baier (1729-1797), who worked primarily for the Schloss and the park of Schönbrunn.

A noteworthy exception from the church buildings and onion towers is the Karlskirche (1716-1737) built in Vienna by Fischer von Erlach (1656-1723), born Johann Bernhard Fischer, who was later ennobled and entitled to add "von Erlach" to

Franz Xaver Messerschmidt, *The Beaked*, 1770.
Alabaster, height: 41 cm.
Belvedere, Vienna.

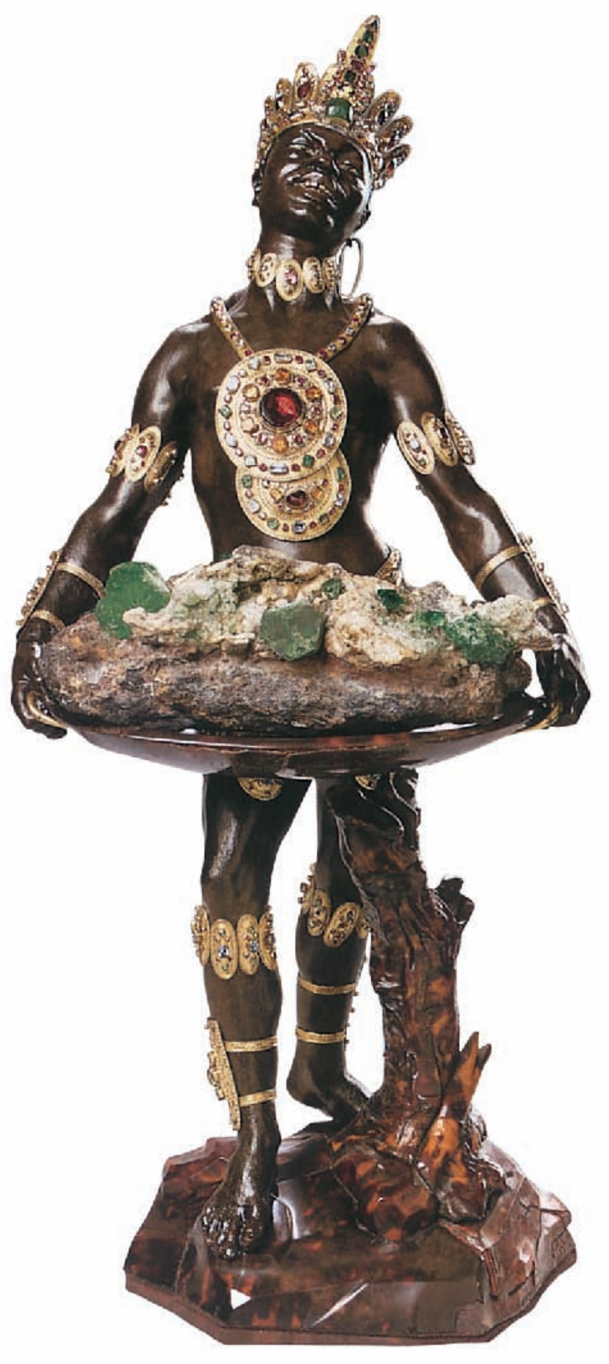
Franz Xaver Messerschmidt, *The Lecher*, 1770.
Alabaster, height: 43 cm.
Belvedere, Vienna.

his name. His style, a mixture of Baroque and French Classicism, produced an oval central structure in a projecting broad façade. Other buildings to be ascribed to this period in Vienna were the most beautiful parts of the Court Chancellery, the Court Library (page 132) and the Palais Trautson (1710-1712). Here in Vienna, in addition to the Dientzenhofer family, the Italian-trained architect Lukas Hildebrand (1668-1745) also worked successfully. He was responsible for the plans for the palace of Prince Eugene of Savoyen, the so-called Belvedere (1696-1697).

The Viennese buildings of the Emperors Leopold I (1640-1705) and Karl VI (1685-1740) faced competition from a whole series of Baroque buildings in Prague. Here Fischer von Erlach built the Clam-Gallas Palace (from 1713), and the architects Christian Dientzenhofer (1655-1722) and Kilian Ignaz Dientzenhofer (1689-1751) built, amongst other buildings in Prague, the Church of St. Nikolaus (1703-1711 and 1737-1753). Another important master builder of that period was the Italian Anselmo Lurago (1701-1765) who created the already classically inspired work Palais Goltz-Kinsky (1755-1765) from Kilian Ignaz Dientzenhofer's plans.

The leading painters include Franz Anton Maulbertsch (1724-1796), who Oskar Kokoschka (1886-1980) claimed as one of his influences. After Maulbertsch had finished the ceiling paintings in the Banquet Hall of the Schloss Kirchstetten, he created the cupola fresco in the Viennese church Maria Treu (1752). He was also responsible for *The Apostle Philippus Baptises a Eunuch* (c. 1750) and the *Victory of St. Jacobus of Compostela* (1762-1764).

Also belonging to this group is Johann Georg Platzer (1704-1761), who received his first teaching from his stepfather and an uncle before he studied at the Academy of Fine Arts in Vienna. Amongst many other works he created a cheerful *Allegory of the Four Seasons* (c. 1750) and a perhaps not so cheerful *Oriental Festival* (c. 1750). Otherwise he adhered mainly to biblical and mythological subjects. The third important Austrian painter of the period was the Tyrolean Paul Troger (1698-1762), who also devoted himself to biblical subjects and created a *St. Sebastian and the Women* (page 156) and a larger-than-life *Christ on the Mount of Olives* (c. 1750).



Egid Quirin Asam and **Cosmas Damian Asam**,
Assumption of the Virgin, 1722-1723.
Marble, stucco and gildings.
Kirche Mariä Himmelfahrt, Rohr.

Balthasar Permoser, *Moor Presenting the Wealth of the New World: A Root of Emerald*, 1724.
Lacquered pear wood, gilt silver, emeralds, ruby, sapphires,
topaz, garnets, cinnabar and scale, height: 63.8 cm.
Staatliche Kunstsammlungen Dresden, Dresden.

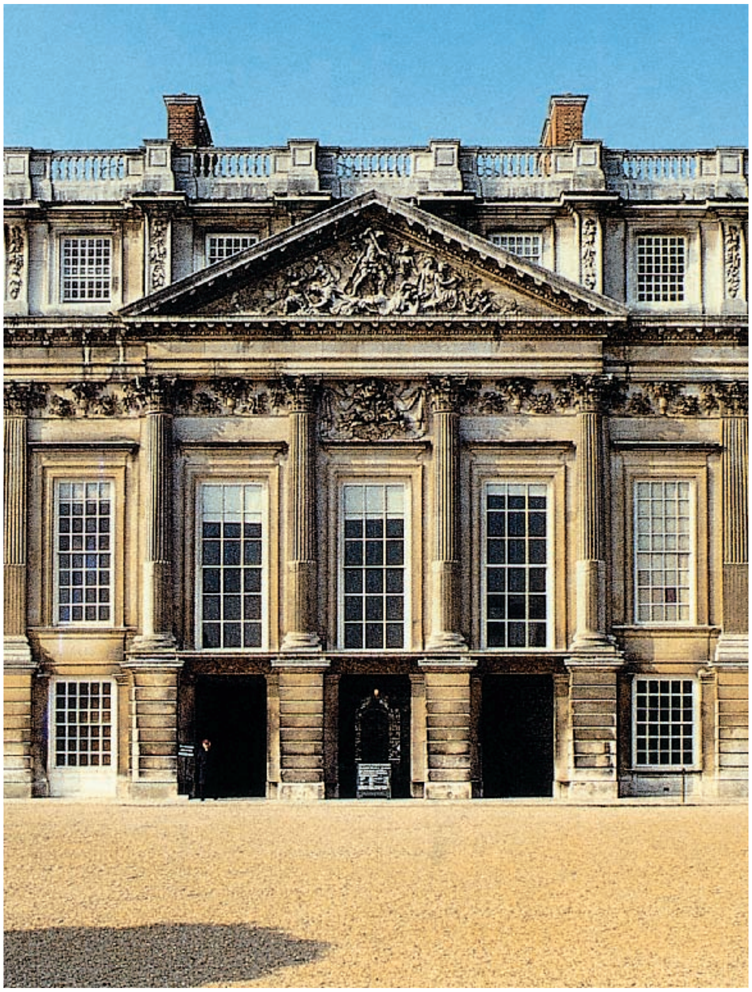
IV. The 18th Century in England

Despite the changes evident within other countries, England maintained its isolated position in the history of art, and refused entry to the Roman Catholic Baroque spirit. Even prouder, however, was architecture, which was still strictly dependent on Andrea Palladio and radiated out as far as Jacques-Germain Soufflot's (1713-1780) Pantheon in Paris or to Carl von Gontard's tower on the Gendarmenmarkt in Berlin. It was not until well into the 18th century that England possessed its own style of art and architecture. It was primarily the Dutch, but also Germans and Italians who traditionally competed to meet the demand for works of fine art.

Architecture

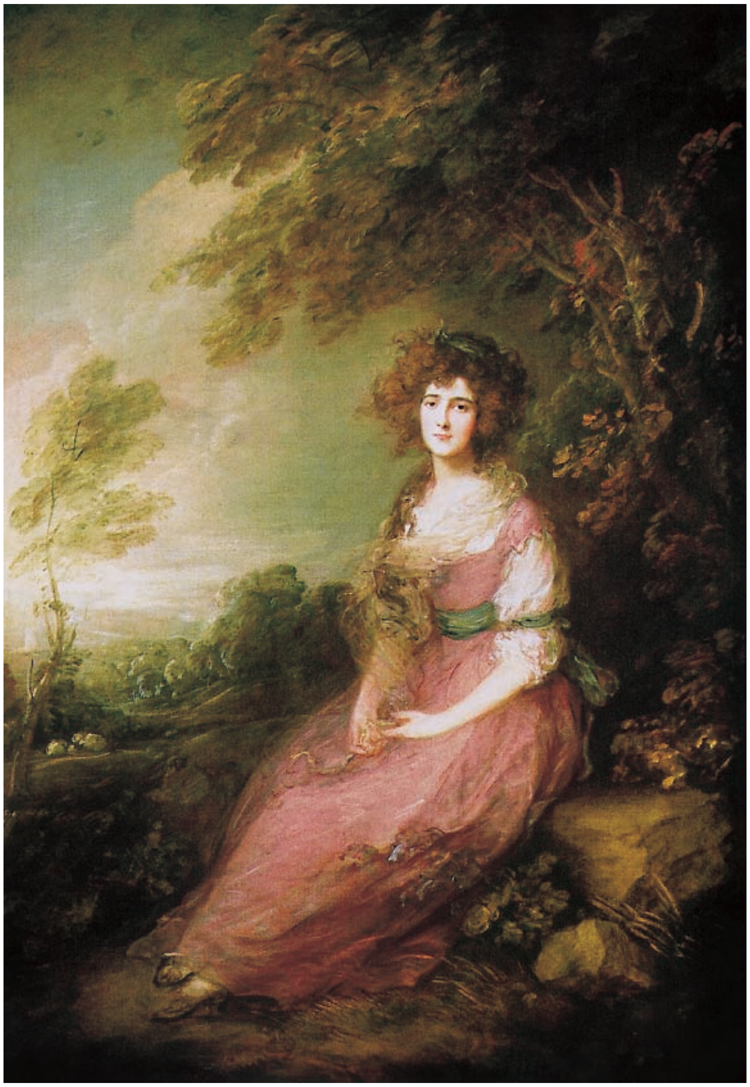
One of England's great architects was Christopher Wren (1632-1723), who until 1667 held a professorial chair in astronomy, but then turned to architecture and from 1669 to 1718 was Royal Court Architect. He began the building of St. Paul's Cathedral in 1675, and it would be the most significant architectural monument in England since the Golden Age of Queen Elizabeth I. Wren started the planning preparations for this building in France. Just like the French at this time, he also strove to combine classical discipline with the monumental luxury of Baroque, and he clearly succeeded admirably with this cathedral, which ranked along with St. Peter's Church in Rome as the greatest House of God in all Christendom.

Since the completion of the cathedral, this trend of the English Baroque was also called the Queen Anne style after Queen Anne (1665-1714), the successor to William III, who as William II (1650-1702) was also King of England and Scotland. In addition to Wren, who after the Great Fire of London (1666) was given an extensive programme of building to complete, including 51 churches of which 15 are still standing, John



Sir John Vanbrugh, *Blenheim Palace*, 1705-1722.
Woodstock.

Sir Christopher Wren, *Hampton Court Palace*, 1689.
Surrey.



Thomas Gainsborough, *Mrs. Richard Brinsley Sheridan*, 1785-1787.
Oil on canvas, 220 x 154 cm.
National Gallery of Art, Washington, D.C.

William Hogarth, *The Shrimp Girl*, c. 1740-1745.
Oil on canvas, 63.5 x 52.5 cm.
The National Gallery, London.

Vanbrugh (1666-1726) became conspicuous, making his name in the sphere of building stately homes (his major work was Blenheim Palace).

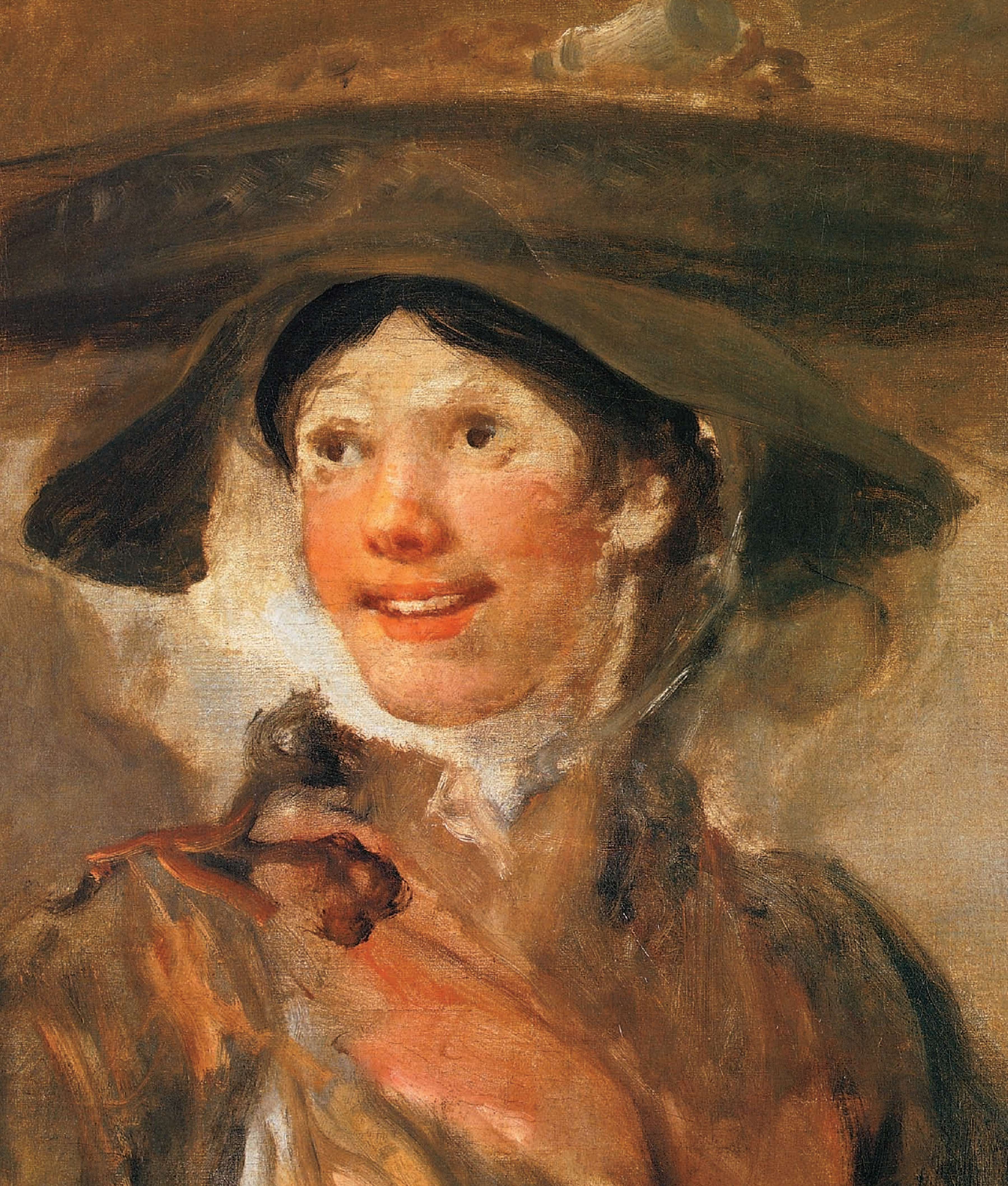
Although the Gothic style, rooted deep in the English psyche, occasionally offered resistance to the dominance of classicism, the latter still prevailed throughout the 18th century. Primarily responsible for this were three architects. First, William Kent (1685-1748), who was trained in the Roman school and founded the "English style", exerted a major influence on the tastes of the age. Second, the builder of Somerset House, William Chambers (1726-1796), placed at the disposal of English architecture and landscape gardening the knowledge he had acquired in extensive travels to the outer reaches of China and the Far East. The third was George Dance the Younger (1741-1778), who in addition to several other great buildings in London not only built Newgate Prison (1769-1778) and the Council Chamber of the Guildhall (1777), but was also responsible for the planning of the Mansion House (1739-1752).

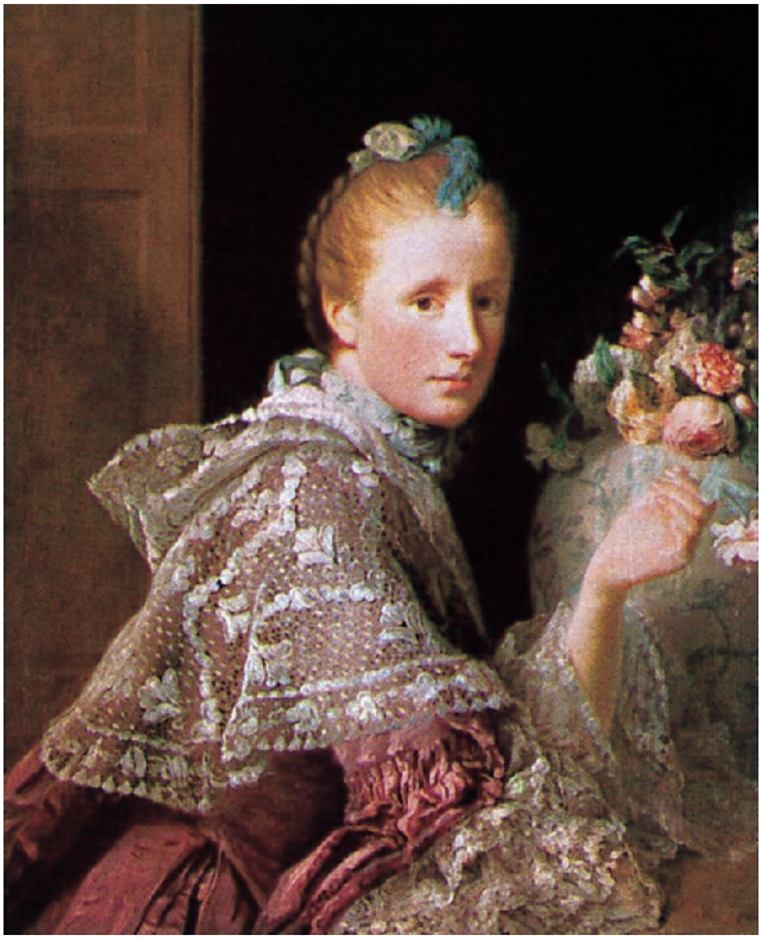
Towards the end of this century, when in France and Germany a renewal of classical antiquity was pursued in architecture, England Romanticism triumphed over Neoclassicism. The national Gothic style remained a determining factor well into the 19th century.

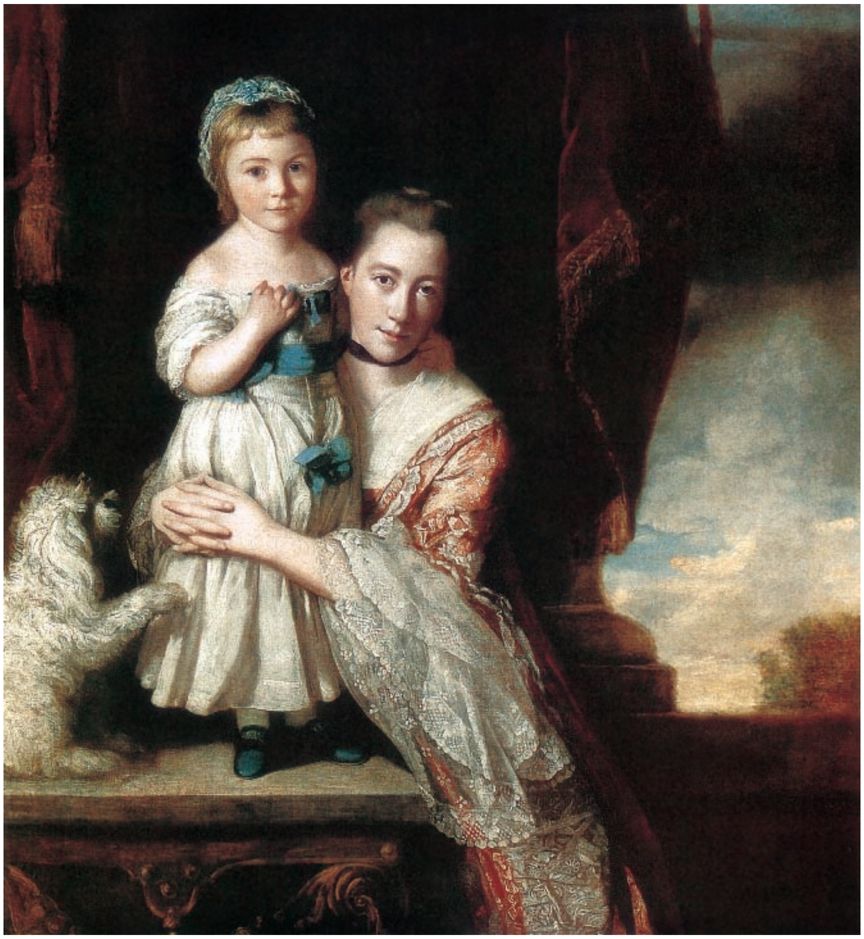
Painting

In English painting for some considerable time a trend was developing independent of continental currents. William Hogarth (1697-1764) was the first painter and engraver who, after an apprenticeship to a silver engraver, looked for his subjects in English folk culture. He learned painting and drawing in the private academy of James Thornhill (1676-1734). The latter was in turn the first English painter to achieve high honour and even great wealth with his decorative paintings, mainly frescoes in churches, palaces and hospitals.

Thornhill's art did not, however, have a national character; he was one of the many imitators of Rubens and the French Baroque painters, whilst Hogarth turned directly to nature. He was interested more in the life going on around him, life on the

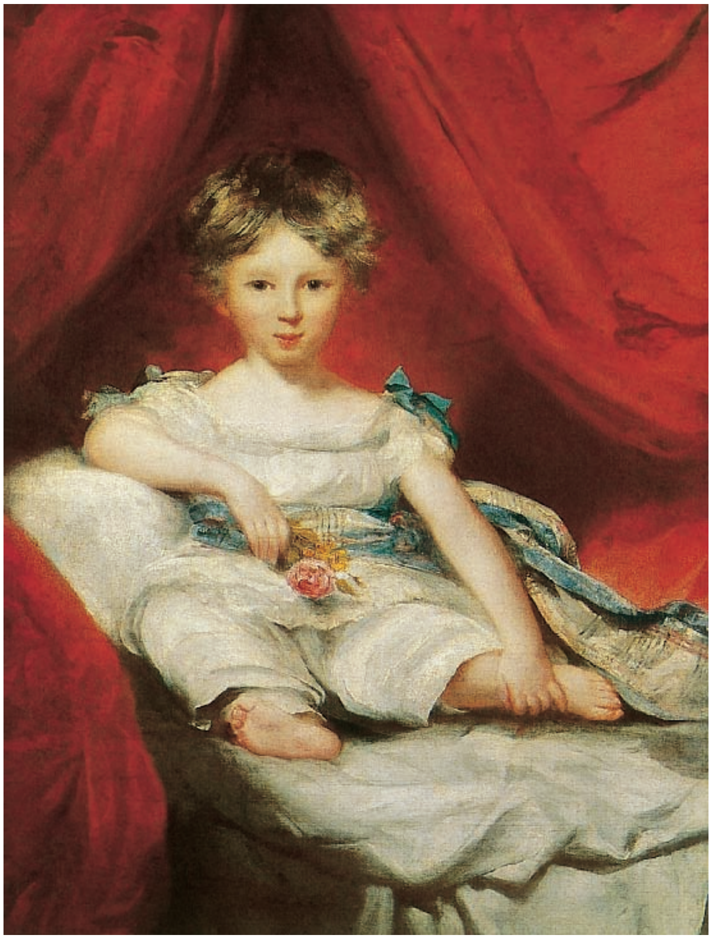


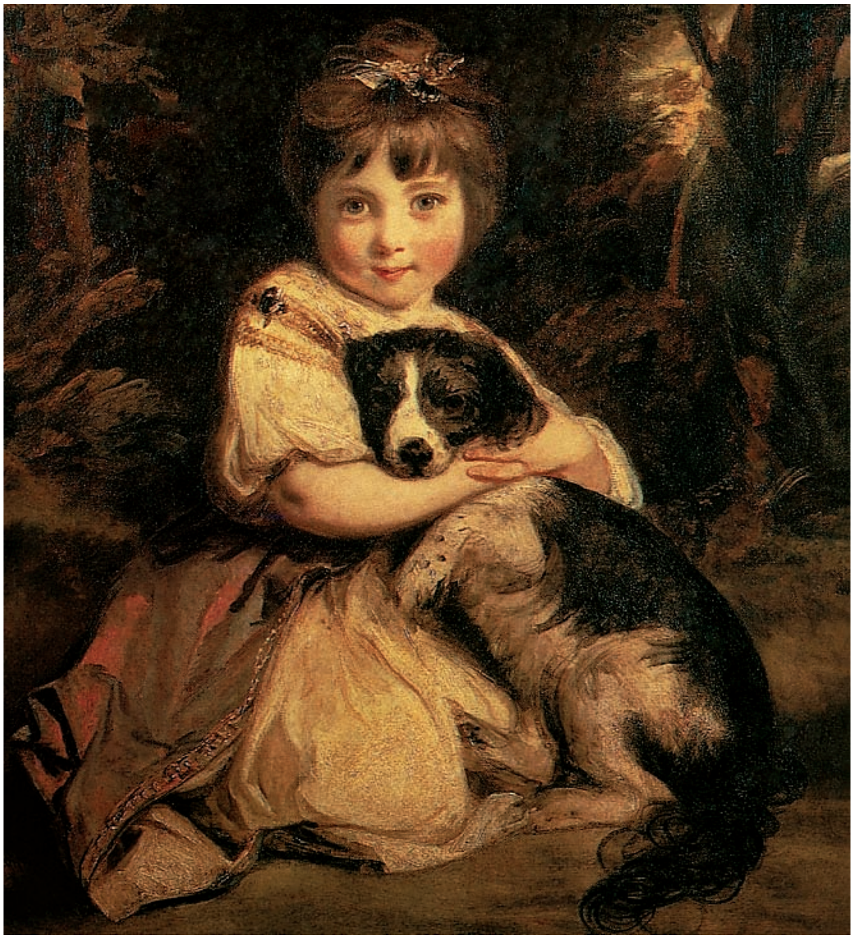




Allan Ramsay, *The Artist's Wife:*
Margaret Lindsay of Evelick, c. 1758-1760.
Oil on canvas, 74.3 x 61.9 cm.
National Gallery of Scotland, Edinburgh.

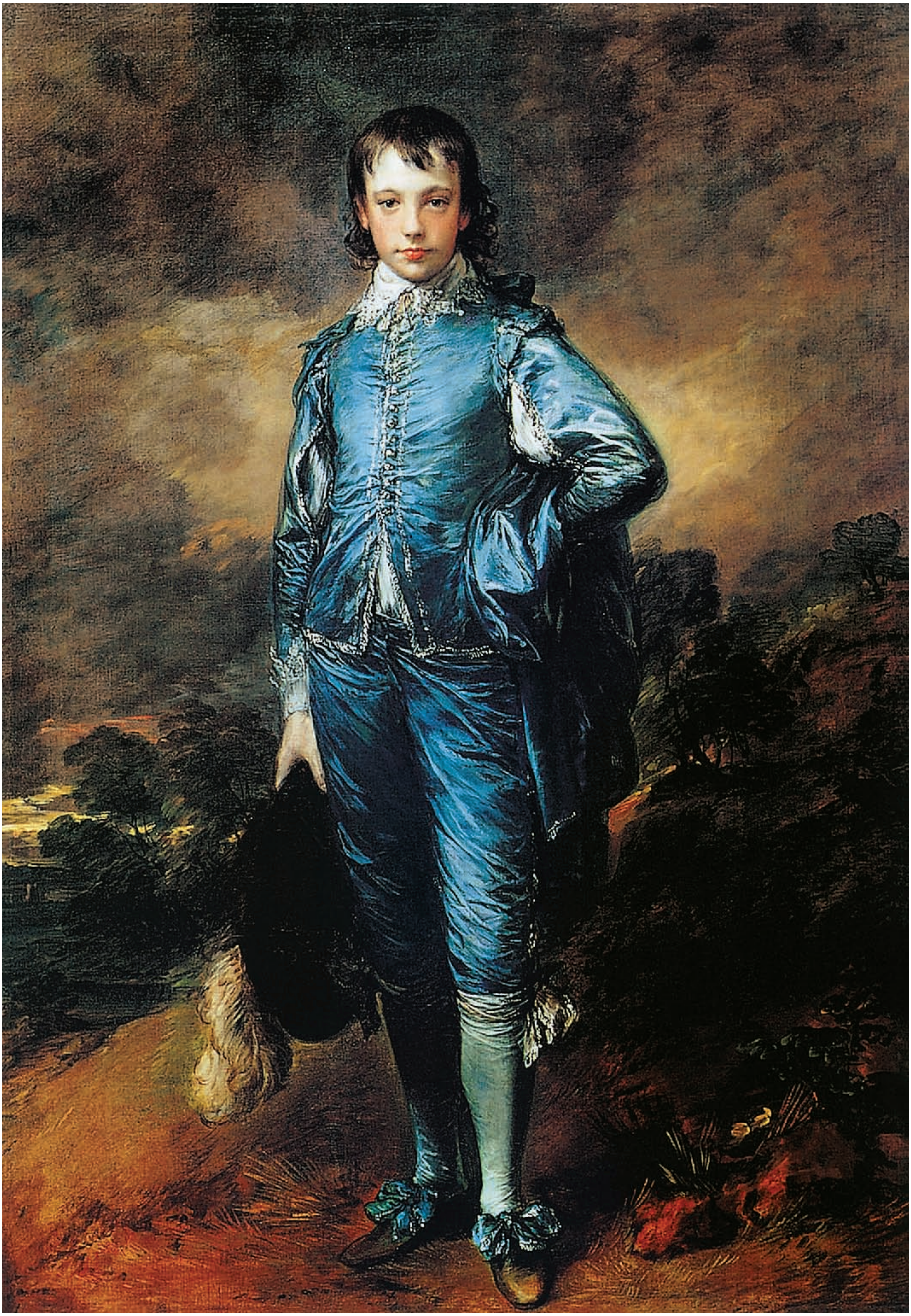
Joshua Reynolds, *Georgiana, Countess Spencer*
with Lady Georgiana Spencer, 1759-1761.
Oil on canvas, 115 x 122 cm.
Collection of Earl Spencer, Althorp House, Northampton.





Thomas Lawrence,
Portrait of Master Ainslie, 1794.
Oil on canvas, 91.5 x 71.4 cm.
Fundación Lázaro Galdiano, Madrid.

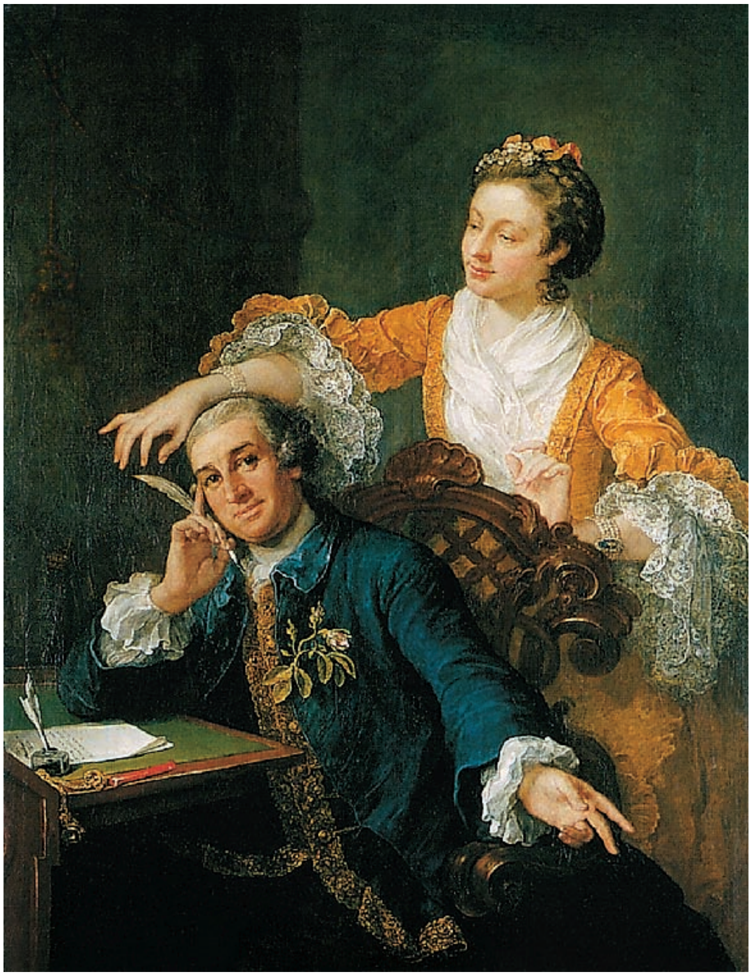
Joshua Reynolds,
Miss Jane Bowles, 1775-1776.
Oil on canvas, 91 x 71 cm.
The Wallace Collection, London.



streets and in the taverns, of which he often enough depicted the cheerful side, than by the classical style. His humour, even from the early days, had a distinct tendency towards satire. He exaggerated the ridiculous and in this way came to caricature. And the more he burrowed into the desolate goings-on in the popular inns and the "dens of vice" of the rich, the more he felt at home in the role of moral preacher, who did not however tell the truth with a laugh but rather delivered severe rebukes and sought to strike all the vices and follies of his age with castigating lashes. In his zeal to improve and to moralise, he sometimes went so far that the artist came too close to morality. Hogarth etched or engraved most of his humorous and satirical depictions of public morals in copper, but he also painted a few in oils, of which hardly any remain to this day. But amongst them is his satirical magnum opus, a series of six compositions which depict a *Marriage à-la-mode* (pages 174-175), in which it was not affection but an interest in money and status which has brought together a truly unequal couple, via a minor catastrophe, to crime and to prison.

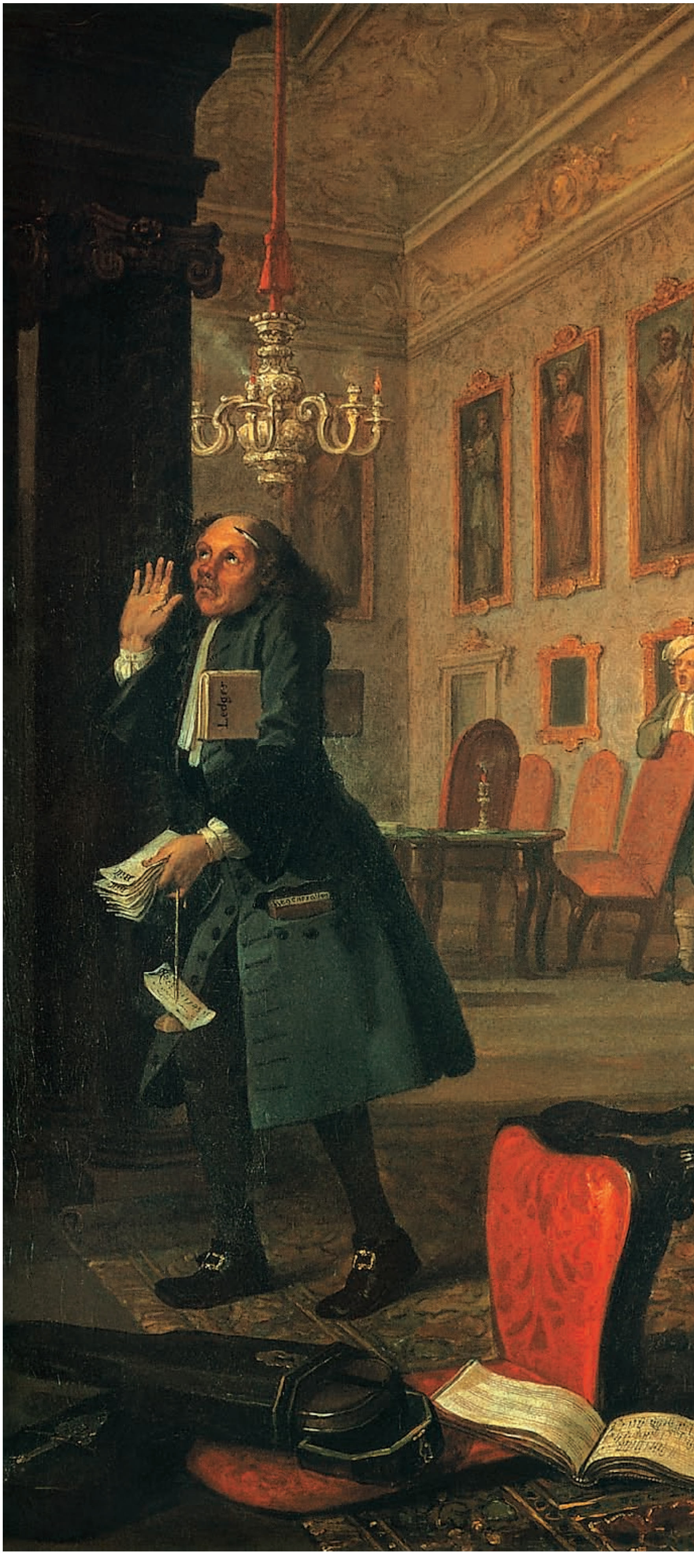
With these and other pictures duplicated by engravings, of which *The Rake's Progress* (1732-1735) was the finest, Hogarth achieved even greater fame than with his single sheets, which also target political events and frequently direct fierce criticism at those in power. This made him the precursor of political caricature, which can only flourish and succeed in a free country, independent of the moods of weak, debilitated or dissolute rulers. Hogarth, however, was not satisfied with this fame alone. He had the ambition to want to paint historical and religious pictures and this, certainly against his own wishes, made his fellow citizens and succeeding generations burst out laughing. He did not fare any better when he tried to present himself as his nation's teacher of aesthetics. He gave his opinions about art and the nature of beauty in his book *Analysis of Beauty*, certainly for the edification of his contemporaries, who found nothing wrong with the fixed idea of his life, and the line of beauty which he invented.

Hogarth created his most mature works as a portrait painter, even if in this his inclination towards exaggerated characterisation rarely deserted him. Anyone capable of creating such outstanding works as *The Shrimp Girl* (page 169) or the *Portrait of David*

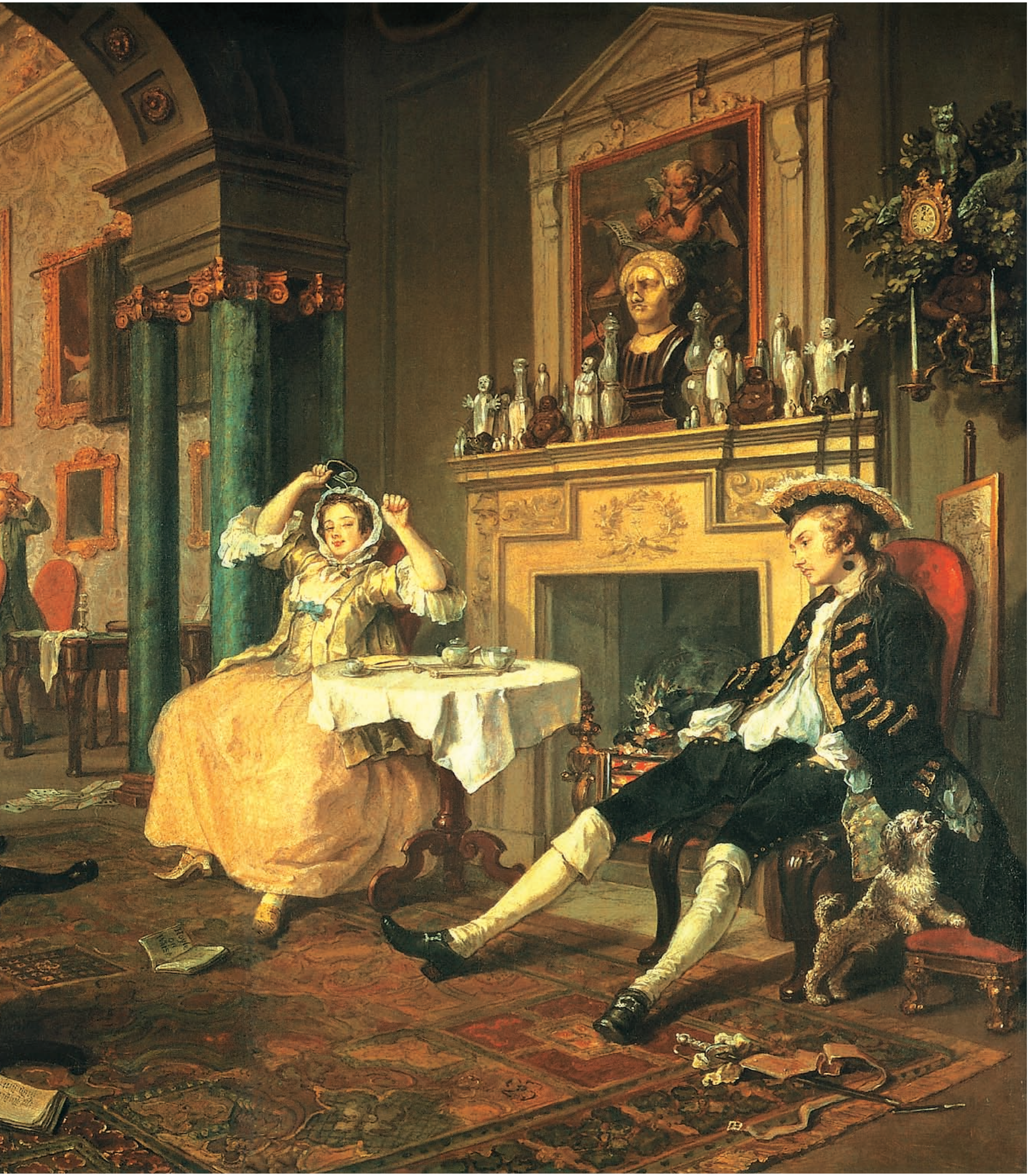


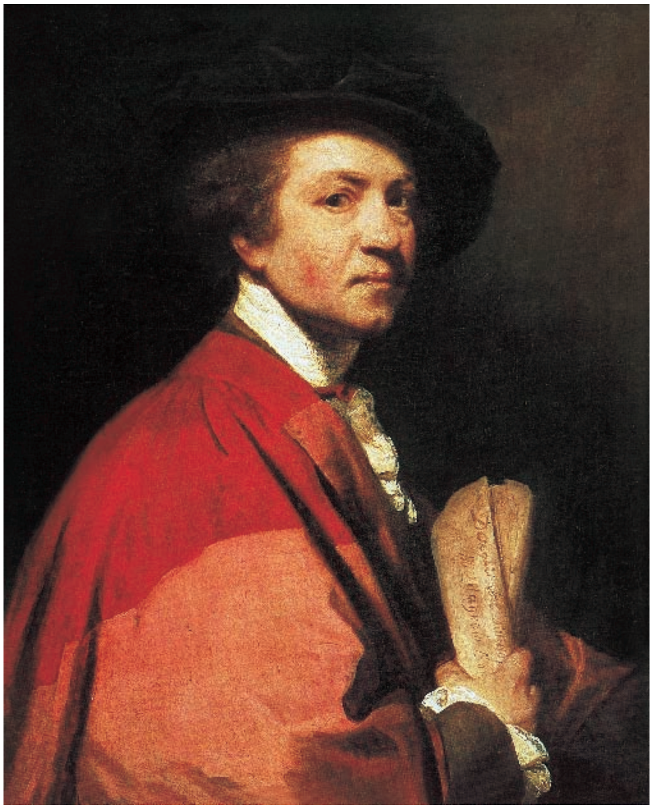
Thomas Gainsborough, *Blue Boy*, 1770.
Oil on canvas, 123.8 x 179.4 cm.
The Huntington Library, San Marino.

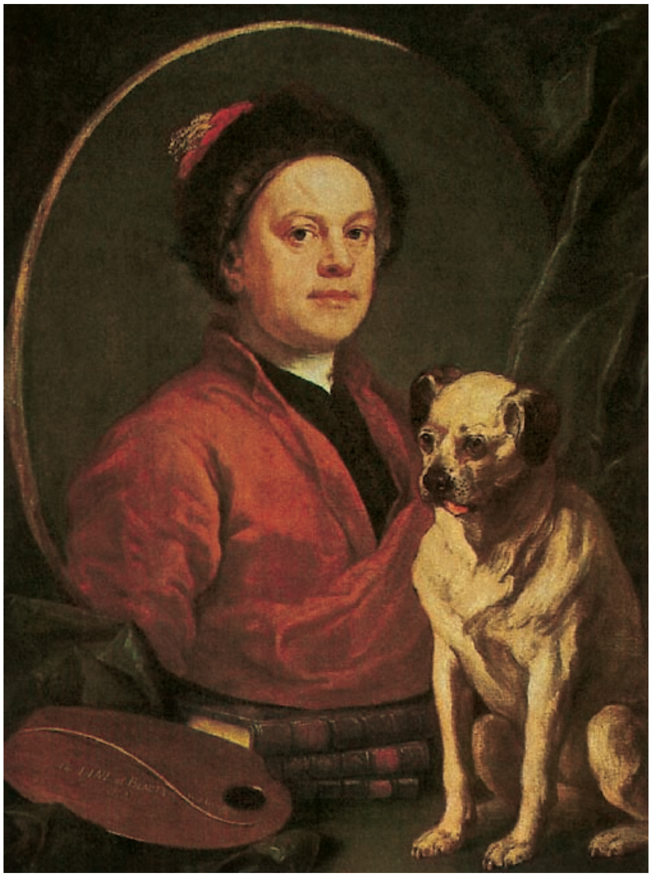
William Hogarth, *Portrait of David Garrick and His Wife*, 1757.
Oil on canvas, 132.6 x 104.2 cm.
The Royal Collection, Windsor Castle, Windsor.



William Hogarth, *Marriage à-la-mode: The Marriage Settlement,* c. 1743.
Oil on canvas, 69.9 x 90.8 cm.
The National Gallery, London.







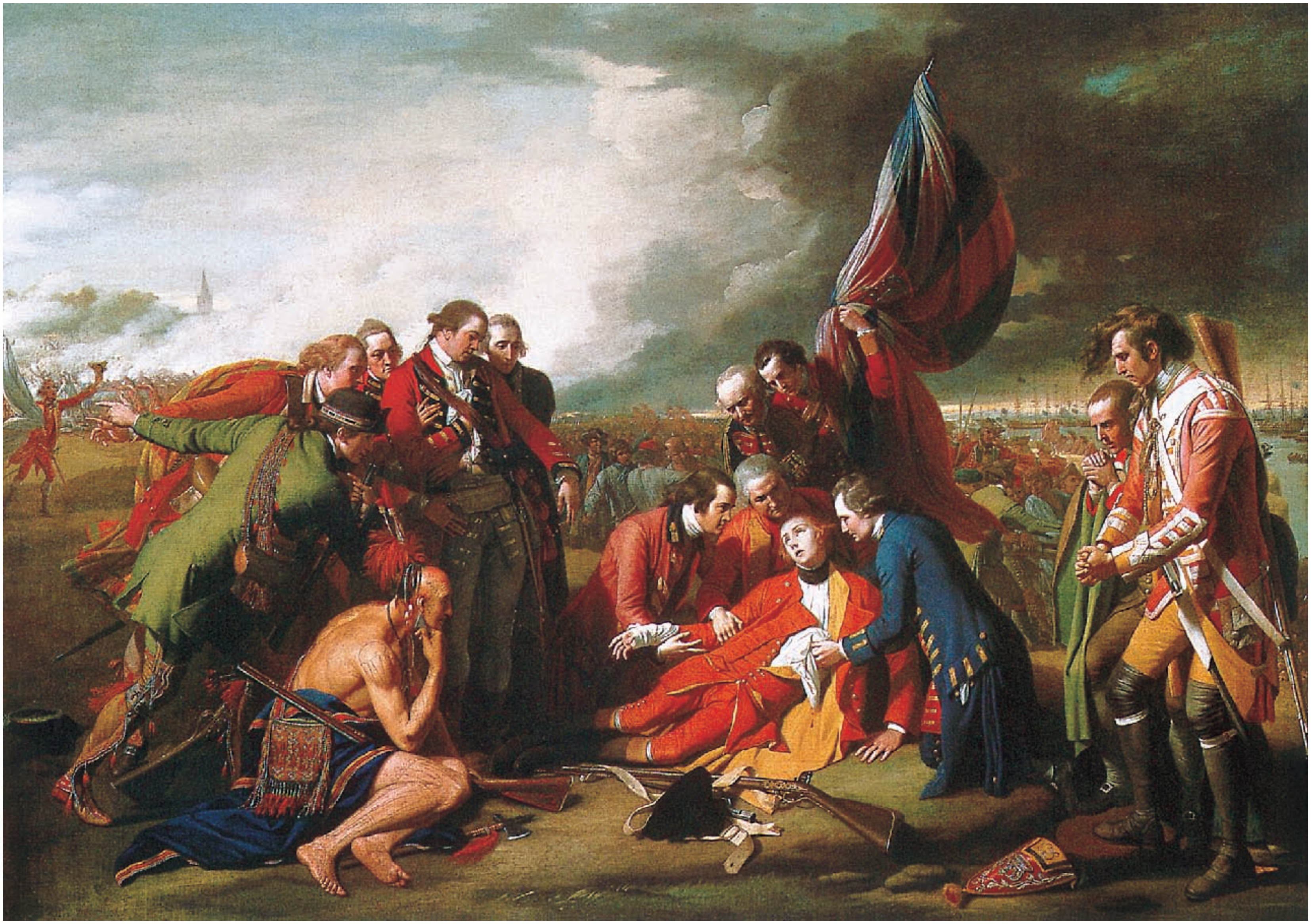
Garrick and His Wife (page 173) undoubtedly deserves to rank with the great painters.

As a portrait painter was how the second of the great English masters of the 18th century, Joshua Reynolds, established himself, although he too strove more for the laurels of the historical painter. But neither in the strength of his national character nor in the originality of his genius can he be compared with Hogarth. The searching reflection was for Reynolds stronger than his natural temperament and thus it was only after a stay in Italy (1749-1752), where he studied all the great masters, that he truly found his way. Later, as the first President of the Royal Academy of Arts of which he was a co-founder, however strongly he recommended Raphael and Michelangelo as the greatest examples in his academic speeches, he himself paid no attention to these rules. He attached much less value to drawing and plastic modelling than to artistic appearance, and in order to make these as attractive as possible he united Titian with Correggio (1489-1534) and Van Dyck (1599-1641) with Rembrandt (1606-1669).

This explains why he received boundless applause from his fellow countrymen, and why he was deluged with commissions to paint portraits like no one before him. Of the 2000 pictures which he was said to have painted, over half were portraits which achieved their effect particularly through their colouristic charm and through the pleasing nature of the art, not through power or depth of characterisation. To many of his portraits he gave allegorical or mythological titles, such as the picture of children that found fame as *The Age of Innocence.*

Just how well Reynolds was able to hone in on the tastes of his contemporaries was shown by the demand for his historical and mythological pictures. A small *Hercules with the Serpent* was greeted with such acclaim that, after selling the original to Tsarina Catherine of Russia, he had to repeat the picture several times.

Thomas Gainsborough was a much more powerful and elemental nature than Reynolds, and clearly more credible as a portrait painter; he cared little or not at all for the old masters, but rather concerned himself so much more intensively with nature. Here,

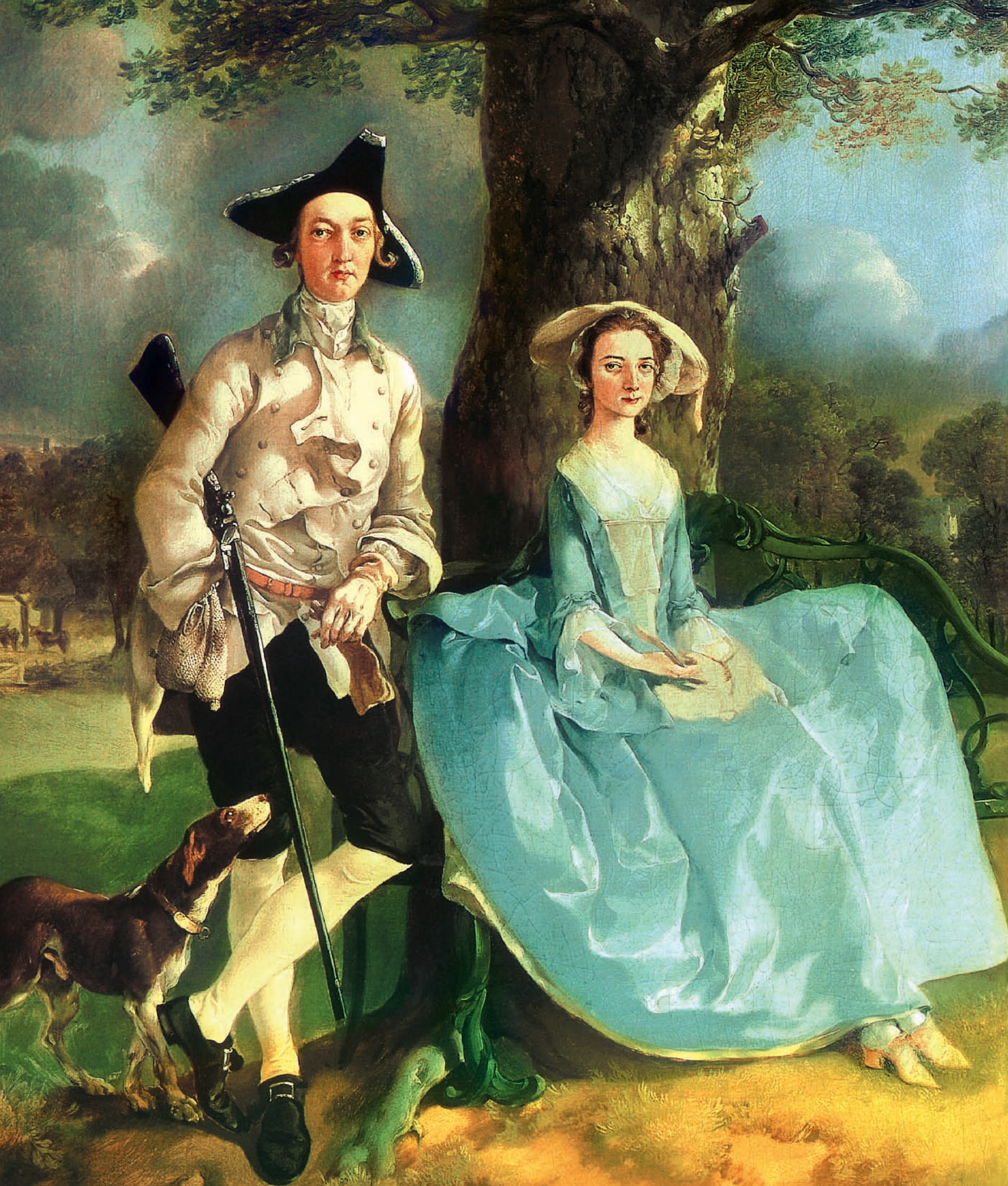


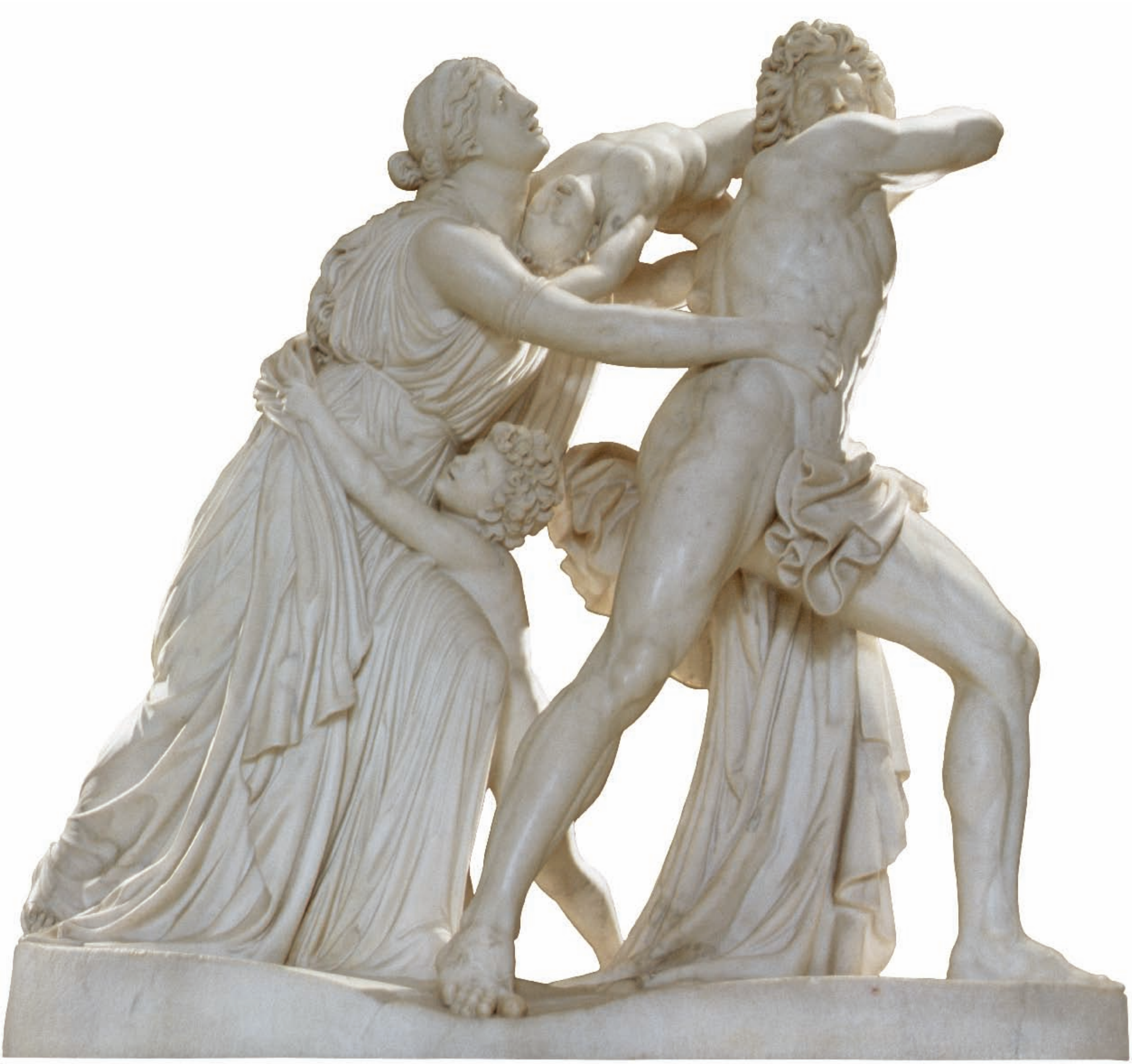
Joshua Reynolds, *Self-Portrait*, 1775.
Oil on canvas, 71.5 x 58 cm.
Galleria degli Uffizi, Florence.

William Hogarth, *The Painter and His Pug*, 1745.
Oil on canvas, 90 x 70 cm.
Tate Gallery, London.

Benjamin West, *The Death of General Wolfe*, 1770.
Oil on canvas, 152.6 x 214.5 cm.
The National Gallery of Canada, Ottawa.

Thomas Gainsborough, *Mr. and Mrs. Andrews*, c. 1750.
Oil on canvas, 69.8 x 119.4 cm.
The National Gallery, London.





however, he saw not only the human beings but above all the scenery. For he was equally at home as a landscape painter as he was a portrait painter, so that he can be regarded with confidence as the founder of the English national school of landscape painting, for after all he not only derived his themes from his homeland but he also permeated it with a particularly poetic philosophy which has remained the basis of the sphere of English landscape painting.

Because of the many years he spent in the most popular spa resort of the age in Bath, Gainsborough had become a preferred painter of the English aristocracy, but he by no means disdained to paint artists, scholars, actors and actresses. His way of painting had about it a certain fidgety nervousness, but was especially brilliant when he was faced with colouristic problems, the solutions to which were amazingly bold. The most renowned example of this is the famous *Blue Boy* (page 172), the life-sized portrait of Jonathan Buttall, who stands out in his blue clothing from a warm, brown background. Amongst the most famous of Gainsborough's portraits are the portrait of *Mary, Countess Howe* (page 24) and that of an actress, the portrait of *Mrs. Siddons* (page 22).

In addition to Reynolds and Gainsborough, the very romantic landscape artist Richard Wilson (1714-1782) for example with his *Groom Court, Worcestershire* (1758), and the portrait painter George Romney (1734-1802) with his *Portrait of Mrs. Verelst* (1773) and the *Portrait of Miss Willoughby* (late 18th century), made a particular name for themselves. Wilson was counted amongst the great masters of English painting in the 18th century, although strictly speaking he was only an imitator, not a trailblazer. This list was completed by Thomas Lawrence (1769-1830), the great fashion designer of the Congress period who, as in his *Portrait of Queen Charlotte* (1789-1790), of course reverted to the style of the representative portrait which seemed to be surpassed by Reynolds's profound psychological portraits, and by William Hodges, who gave us an excellent *View of Benares* (c. 1781).

Landscape painting as founded by Gainsborough was continued by John Crome (1768-1812) and George Morland (1763-1804). For the great part of what was left of the 18th century, only Benjamin West is worth a mention, because he was the sole outstanding historical painter of this period. Trained in the Rome of Mengs, Pompeo Batoni and other masters, he naturally assumed their sober point of view. This helped him to create the masterpiece which stands at the beginning of realistic historical painting: the depiction of *The Death of General Wolfe* (page 177), an episode from the struggles of the English in the wars of American Independence.

The picture, widely distributed via the engraving, had a greater effect on the continent's painting than the rest of English painting put together. For a long time, continental art followed different paths which took it ever further away from nature.

Sculpture

In the year 1768, under the leadership of Joshua Reynolds, the Royal Academy of Arts was founded, which in the 18th century had produced only a few significant sculptors, who really, like Thomas Banks (1735-1805) or John Bacon (1740-1799), can be counted as classicists. In particular, John Flaxman (1755-1826), supported by George Romney, responsible not only for many drawings and stucco figures, for instance *Michelangelo* (pre-1826) but also the exquisite relief *Apollo and Marpessa* (1790-1794) stood out from this tiny group of sculptors.

John Flaxman,
The Fury of Athamas, 1790-1794.
Marble. Ickworth.

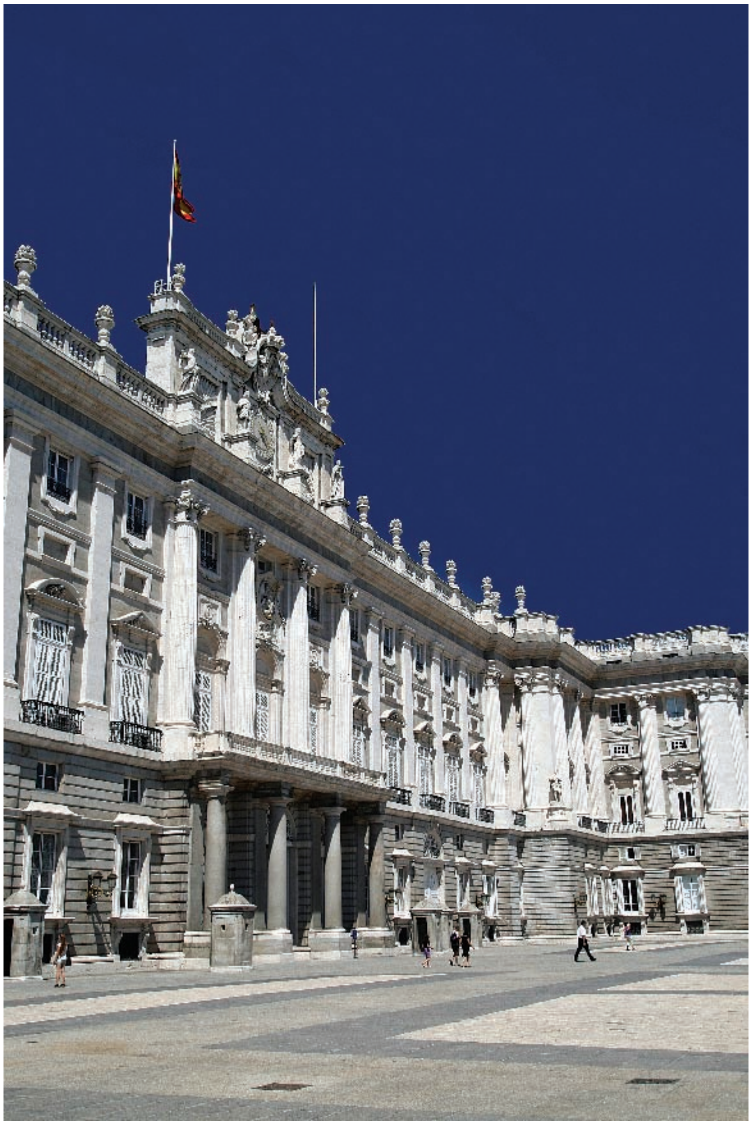
V. The 18th Century in Spain

Architecture

In the 18th century, Spain produced hardly any outstanding architects. The Frenchman Robert de Cotte, who in fact left his mark clearly outside French in Germany and Italy, was involved in an advisory capacity in the rebuilding of the fortified Palacio Real (Royal Palace) (1763-1764) erected on the site of the Muslim Alcazar, which had been burnt down in 1734. However, this rebuilding was carried out by the architects Juan Bautista Sachetti (1690-1764) and Francesco Sabatini (1722-1797). The Palacio, a building which represented a transition from Baroque to Classicism, with around 2000 halls and rooms, has a square ground plan with a central inner courtyard. Especially noteworthy is the façade with its vases and statues. In Madrid, of course, the Ruler was King Philip V of Anjou (1683-1746), born in Versailles, whose depressive demeanour became more and more noticeable in the course of his reign; it was said that it could only be lightened by the singing skills of the castrato Farinelli. However, he rarely lived in this Palace. He preferred to stay in the Palacio de La Zarzuela in the mountains near Madrid, which even today is the main residence of the Spanish Royal Family.

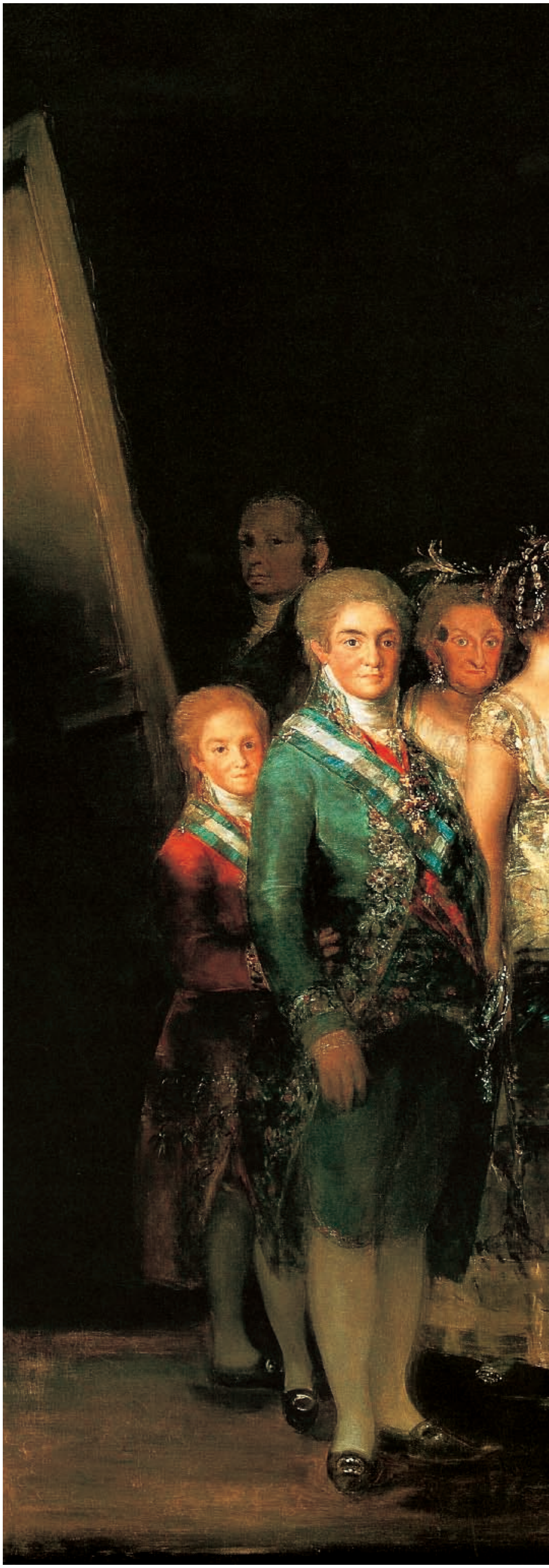
Juan Bautista Sachetti was a pupil of the Italian Filippo Juvarra who, before he was summoned to the Spanish Court in 1735, worked first as a stage designer and then as an architect; in addition to other commissions, he also built the Baroque Palazzo Madama (from c. 1720) in Turin. In Madrid he began the planning of the Palacio Real, which was continued by Sachetti after the death of Juvarra.

From the last years of the century there was a building which, with its unadorned exterior, was not at all typical of the Rococo style: the bull-fighting arena built by the architect Jose Martin de Aldehuela (1729-1802) in the Andalusian Ronda (1783-1789).



Juan Bautista Sachetti, **Ventura Rodríguez**, **Fray Martín Sarmiento** and **Francesco Sabatini**, *Royal Palace of Madrid, Sabatini Garden*, 1738-1755. Madrid.

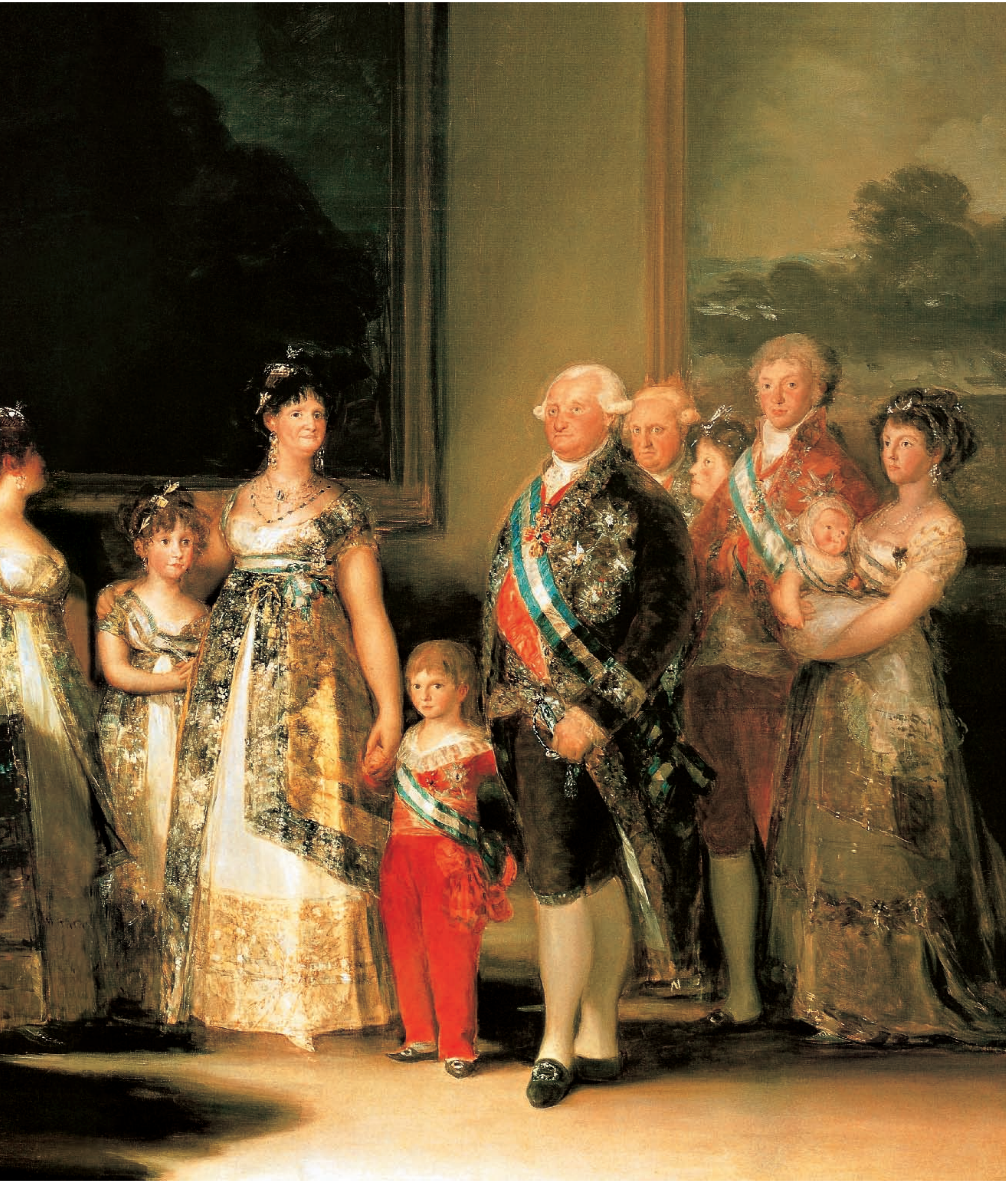
Juan Bautista Sachetti, **Ventura Rodríguez**, **Fray Martín Sarmiento** and **Francesco Sabatini**, *Royal Palace of Madrid*, 1738-1755. Madrid.

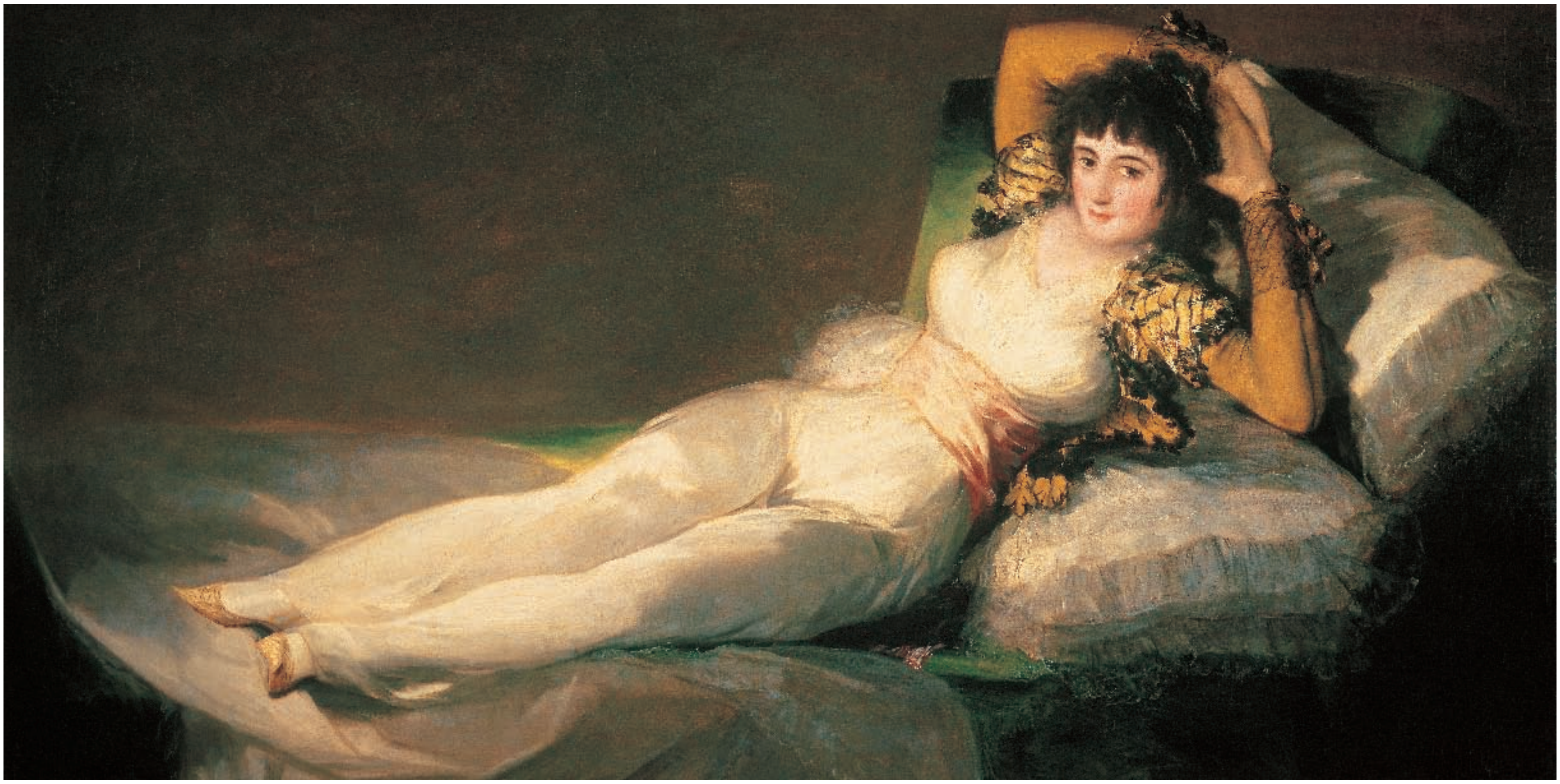


Francisco de Goya y Lucientes, *Family of Charles IV*, 1801.
Oil on canvas, 280 x 336 cm.
Museo Nacional del Prado, Madrid.

Francisco de Goya y Lucientes, *The Clothed Maja (La maja vestida)*, 1800.
Oil on canvas, 95 x 190 cm.
Museo Nacional del Prado, Madrid.

Francisco de Goya y Lucientes, *Milkmaid from Bordeaux*, 1825-1827.
Oil on canvas, 74 x 68 cm.
Museo Nacional del Prado, Madrid.



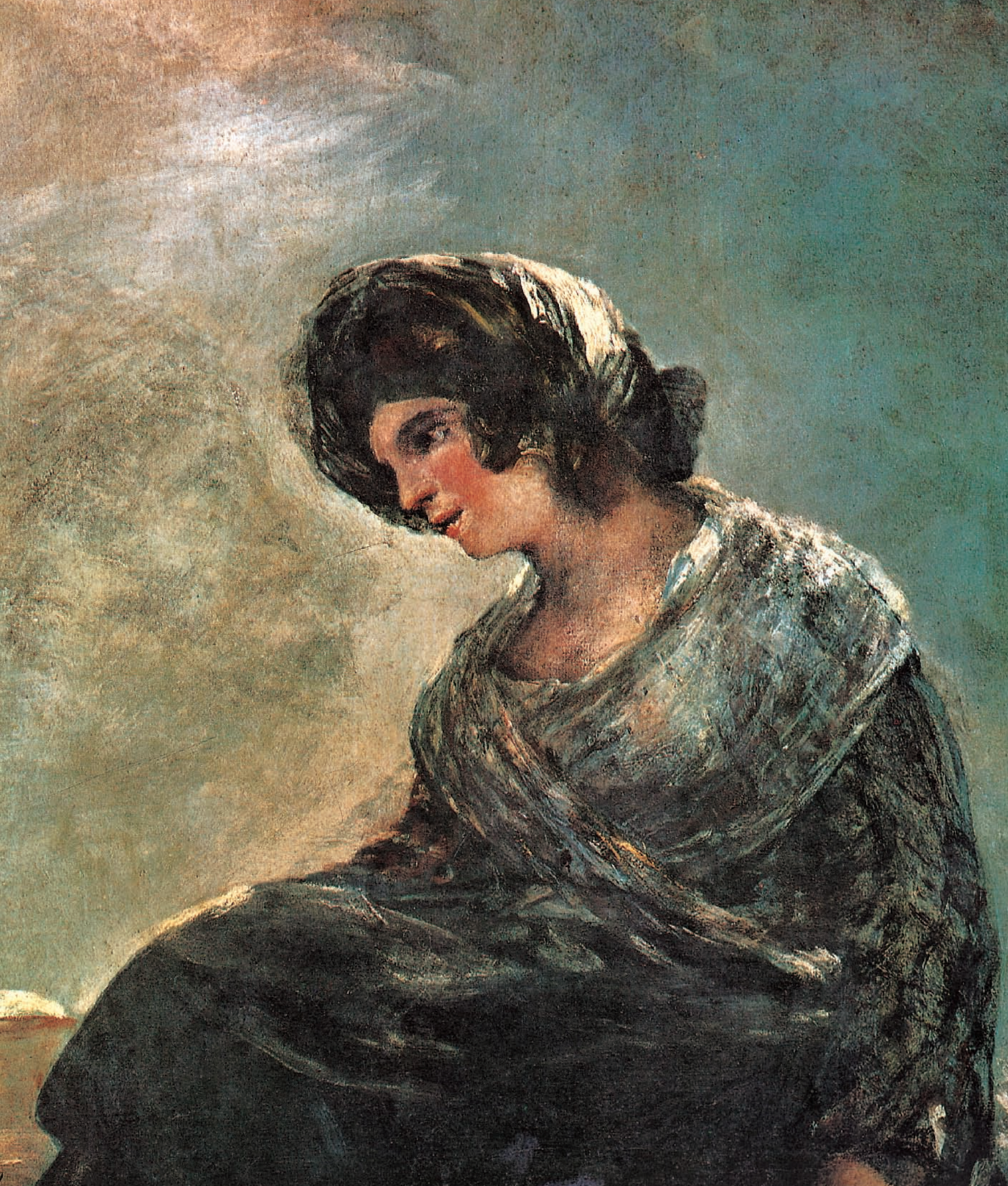


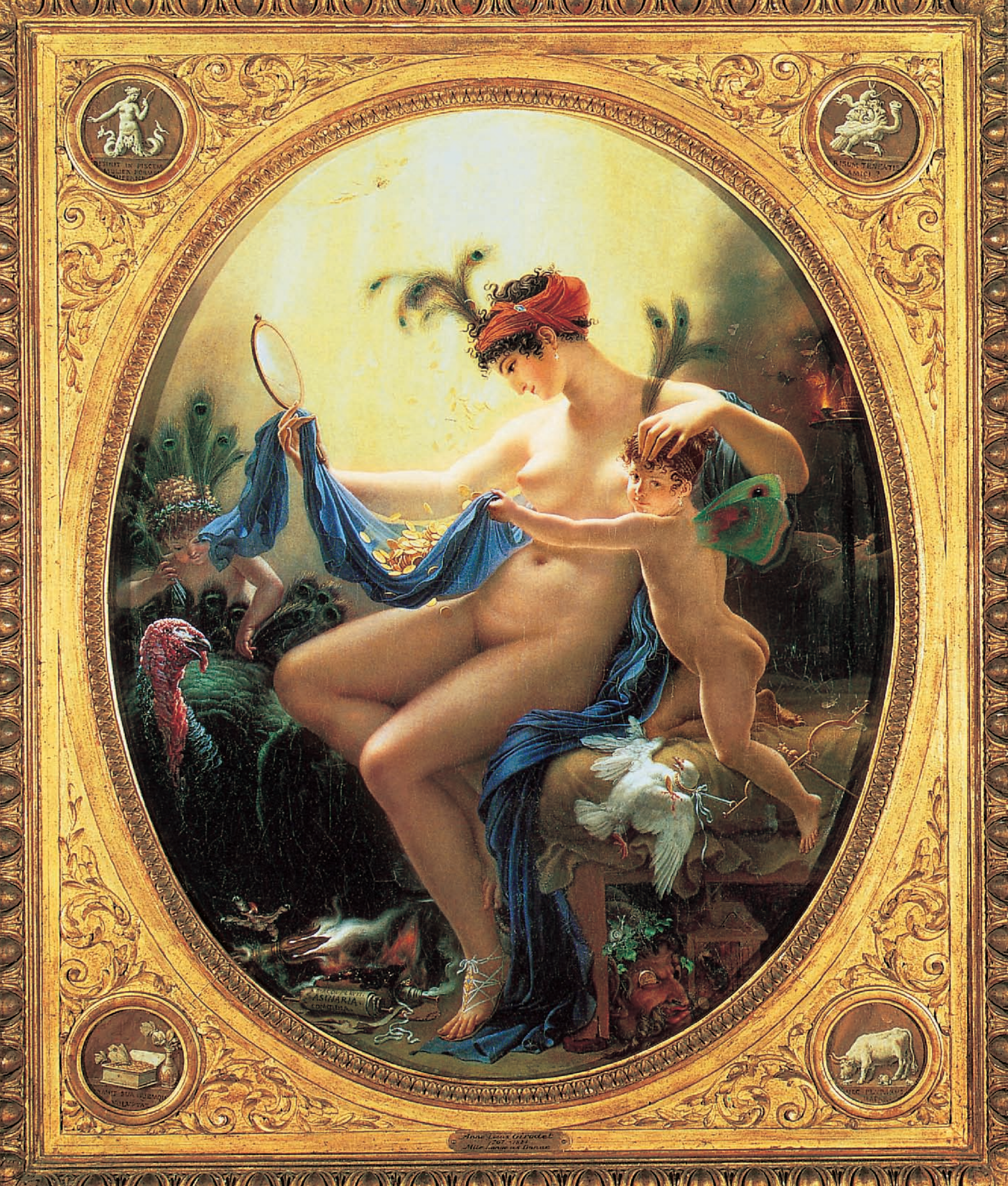
Painting

Spanish painting experienced fresh impetus towards the end of the 18th century because of the painter, drawer, etcher and lithographer Francisco de Goya y Lucientes (1746-1828), who worked in all spheres of painting: frescoes, altarpieces and portraits in the grand style. He also designed wall hangings and pictures depicting popular life of the time, and did not hold back from expressing his opinion with satirical, sharply critical etchings, of courtly society on the one hand and religious hypocrisy on the other. He achieved lasting greatness in particular in his pictures of the morals and manners of the age, for example in *Milkmaid from Bordeaux* (page 187) and in portraits and etchings as in his *Caprichos* (1797-1799), consisting of 80 sheets, the latter in particular being distributed far beyond the borders of Spain.

Goya described himself as a pupil of Rembrandt and Velázquez, whose colouration he successfully emulated, whilst the only fleetingly suggestive but extremely ingenious technique of his etchings can be traced back primarily to his study of the work of Rembrandt. In Spain he had no successor; his significance was only brought properly to light by French writers. They had even considered him to be one of their own, because Goya had lived in Bordeaux from 1824 until his death. After all, he was safer there from the persecution of the Inquisition than at the Spanish court, although there he had enjoyed the highest honours – he was of course quite incidentally also Director of the Academy – and as Royal Painter he enjoyed the protection of the King.

Goya's art was of the utmost importance in the development of Impressionism. Such an extraordinary painter as Édouard Manet (1832-1883) was heavily influenced by him. Manet's *Olympia* (c. 1868) and his *Bullfight* (1865-1866) are inconceivable without Goya, for they arose from direct contact with similar pictures by Goya. Yet his realistic approach and his efforts to capture the life and the environment artistically portray Goya as a pioneer on the artistic paths of the 19th century. And if one looks rather more closely, it can be seen that Goya was one of the precursors of Expressionism – after all, no other painter had so recklessly expressed his feelings and his inner experiences.

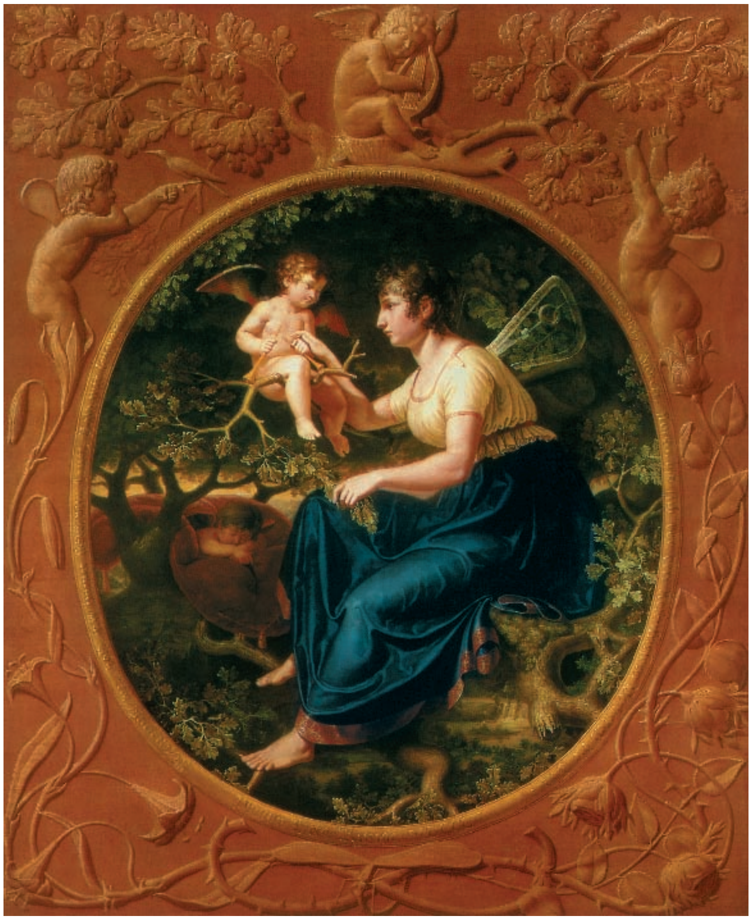



DESINIT IN PISCEM
MULIER FORMOSA
RISUM TENEATIS
AMICI ?
ASINARIA
COMOEDIA
Anne-Louis Girodet
1767-1824
Mlle Lange en Danaé

VI. The Transition to the 19th Century

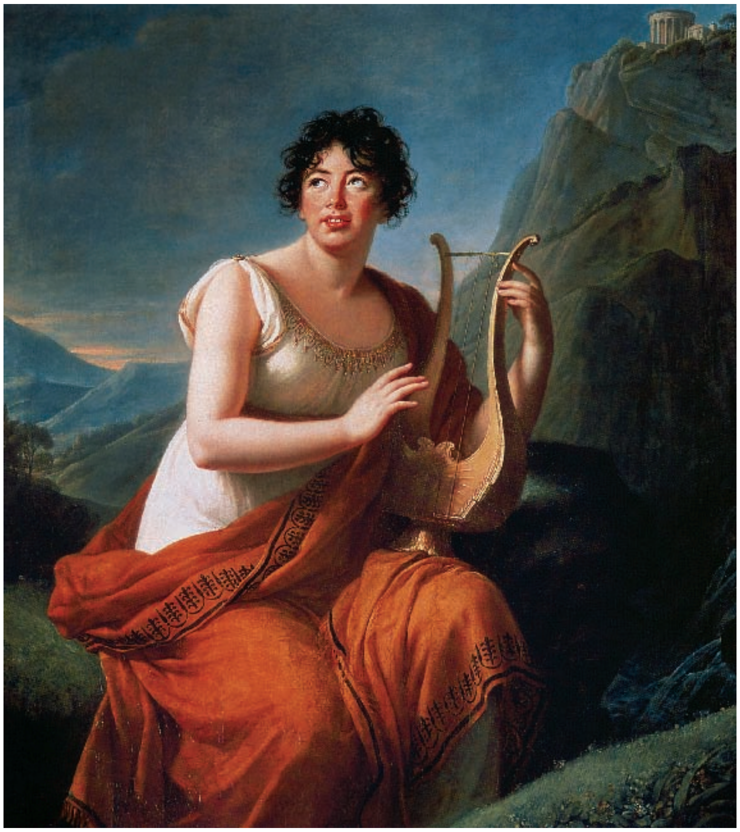
With the dramatic and consequential events of the French Revolution, the 19th century began with a political reshaping of Europe. In this respect, France assumed a heightened position of power. These events, however, affected art only at the periphery, for it had long since decided on the path it was going to follow. In fact, art followed two paths that lead to the same destination: to nature, a trend that many artists believed was responsible for the corruption of Rococo art. It had treated nature with violence and had either belittled it or carelessly misrepresented it. They desired to revert to simple nature, and believed that classical art forms embodied this idea. Attention had of course been turned in precisely this direction, as the excavations began on the entombed cities of Oplontis, Pompeii, Stabiae and Herculaneum, buried by the violent eruption of Vesuvius on August 24th in 79 C.E. The whole civilised world had begun to develop an interest in archaeological questions, and was learning gradually to make the very fine distinction between Greek and Roman art. Contemporary art thus only came in tune with the general taste when it connected with the enthusiasm for antiquity. Of course there was to that extent a large difference between the art of the Empire and the classical art of the traditional period, when the one had quite unashamedly got involved with antiquity because it was convinced of its manifold superiority, whereas the other, deeply under the spell of the scientific approach, kept as close as possible to the classical model.

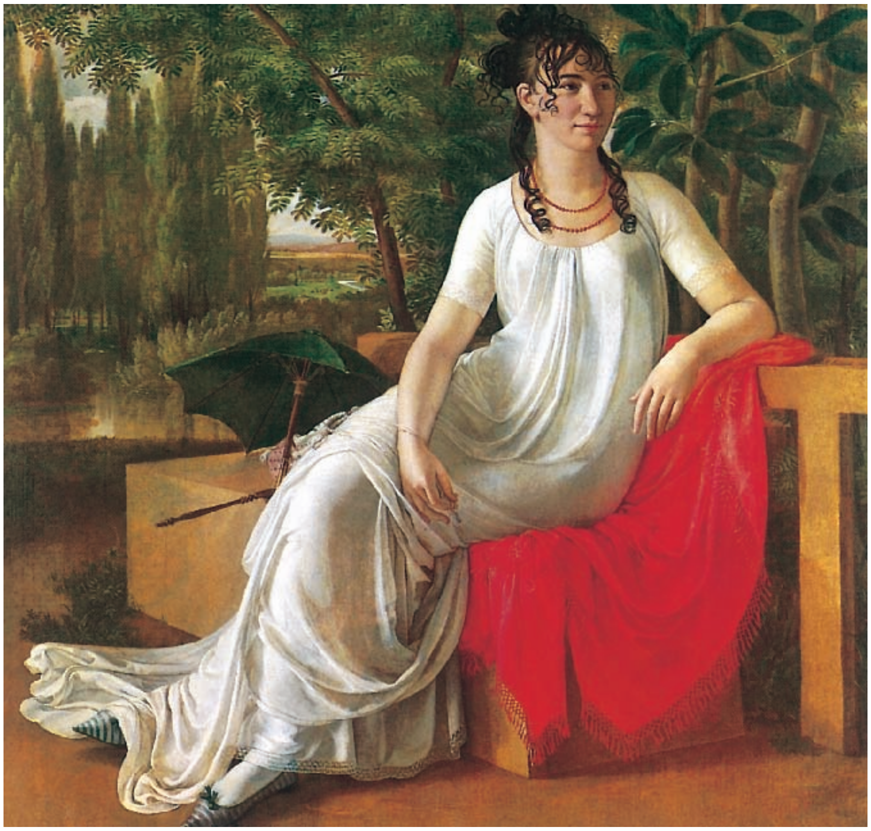
This prepossession, its striving for the discipline and simplicity of Greek art, its delight in the formulation of theories and



Anne-Louis Girodet, *Mademoiselle Lange as Danaë*, 1799.
Oil on canvas, 60.3 x 48.6 cm.
Minneapolis Institute of Arts, Minneapolis.

Philipp Otto Runge, *The Lesson of the Nightingale*, 1804-1805.
Oil on canvas, 104.7 x 88.5 cm.
Hamburger Kunsthalle, Hamburg.

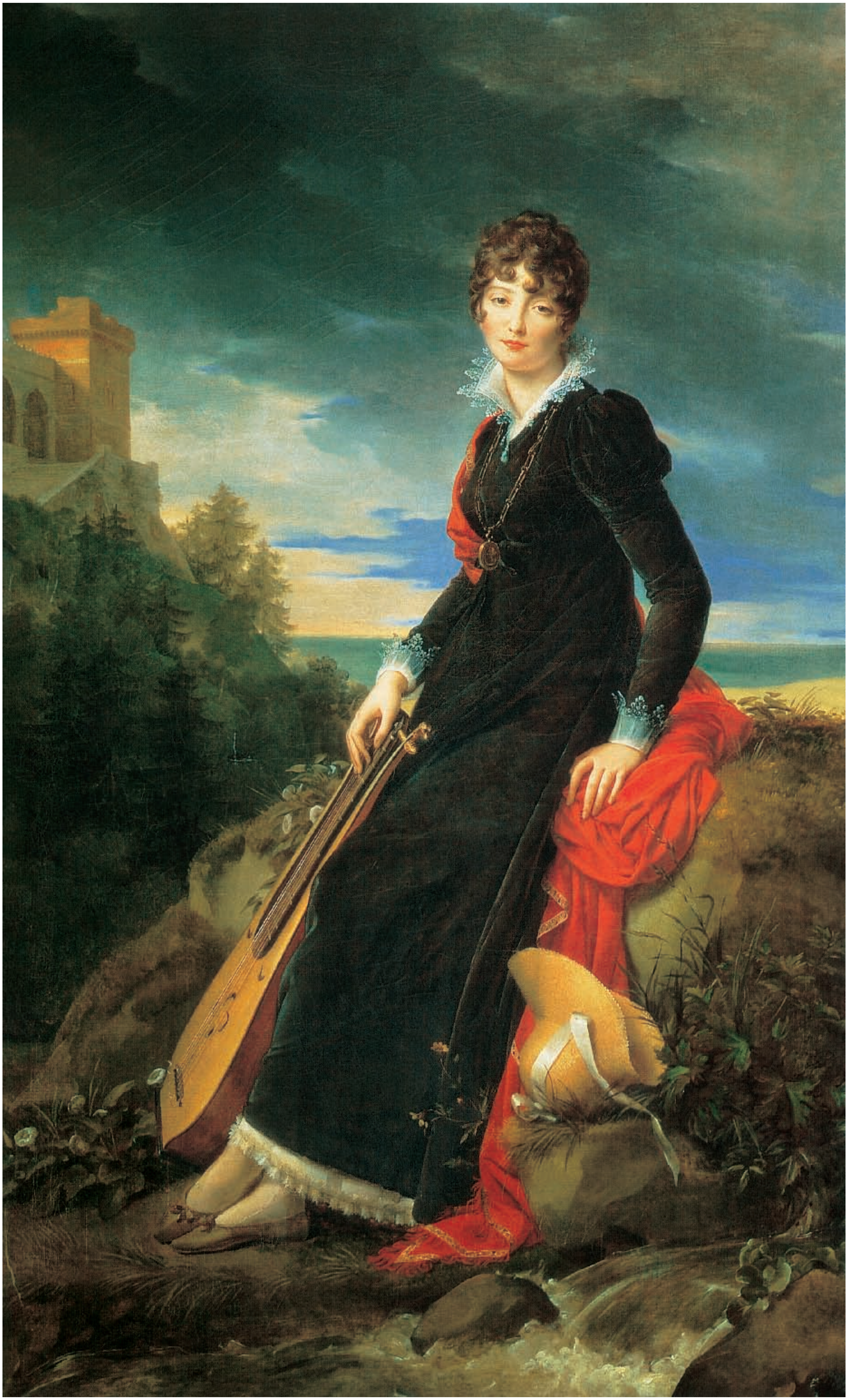


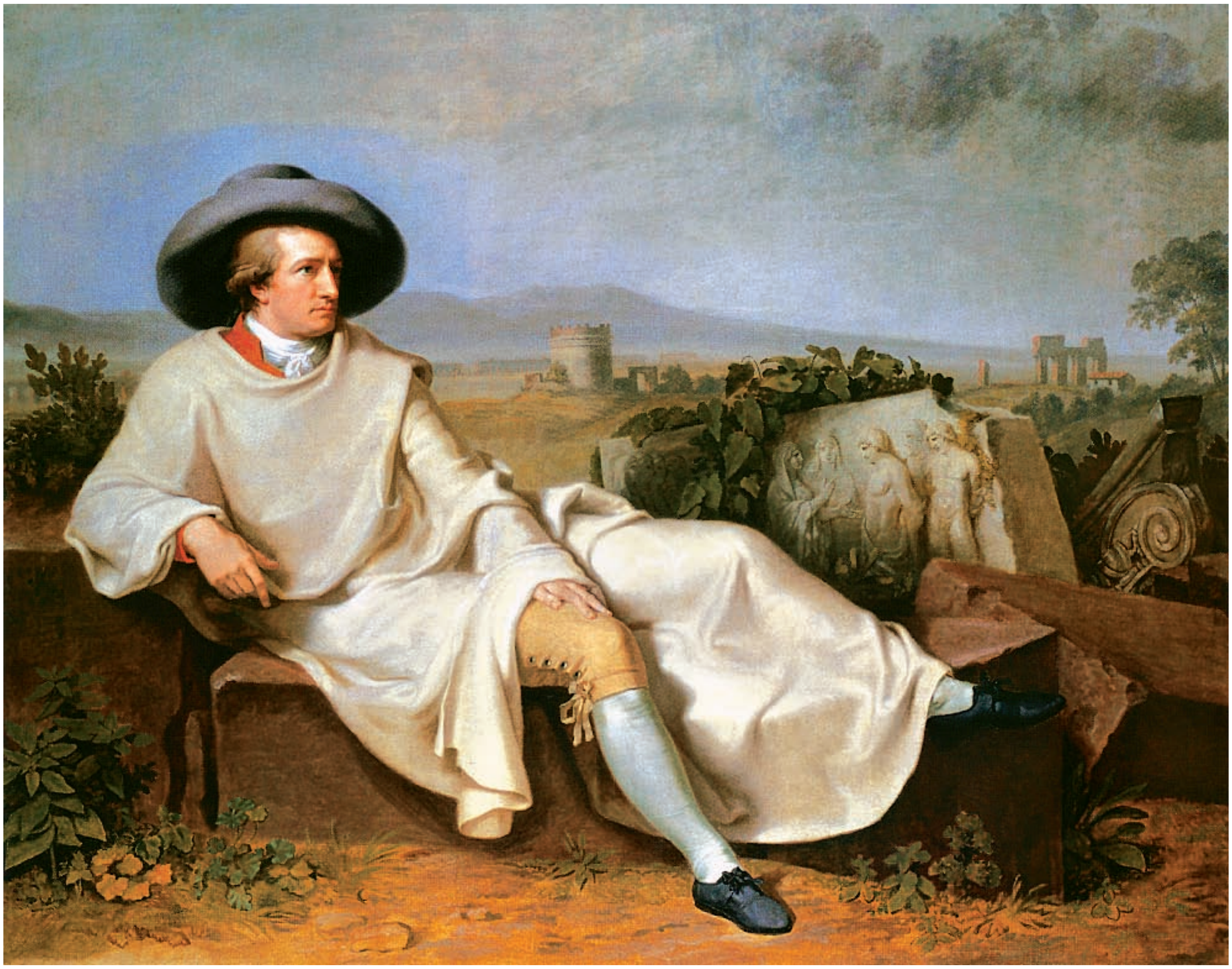


Élisabeth Vigée-Le Brun,
Madame de Staël as Corinne, 1808.
Oil on canvas, 84 x 114 cm.
Musée d'Art et d'Histoire, Geneva.

Gottlieb Schick,
Wilhelmine von Cotta, 1802.
Oil on canvas, 132 x 140 cm.
Stuttgart Staatsgalerie, Stuttgart.

François Gérard,
Portrait of Katarzyna Starzenska, c. 1803.
Oil on canvas, 215 x 130.5 cm.
Picture Gallery, Lviv.

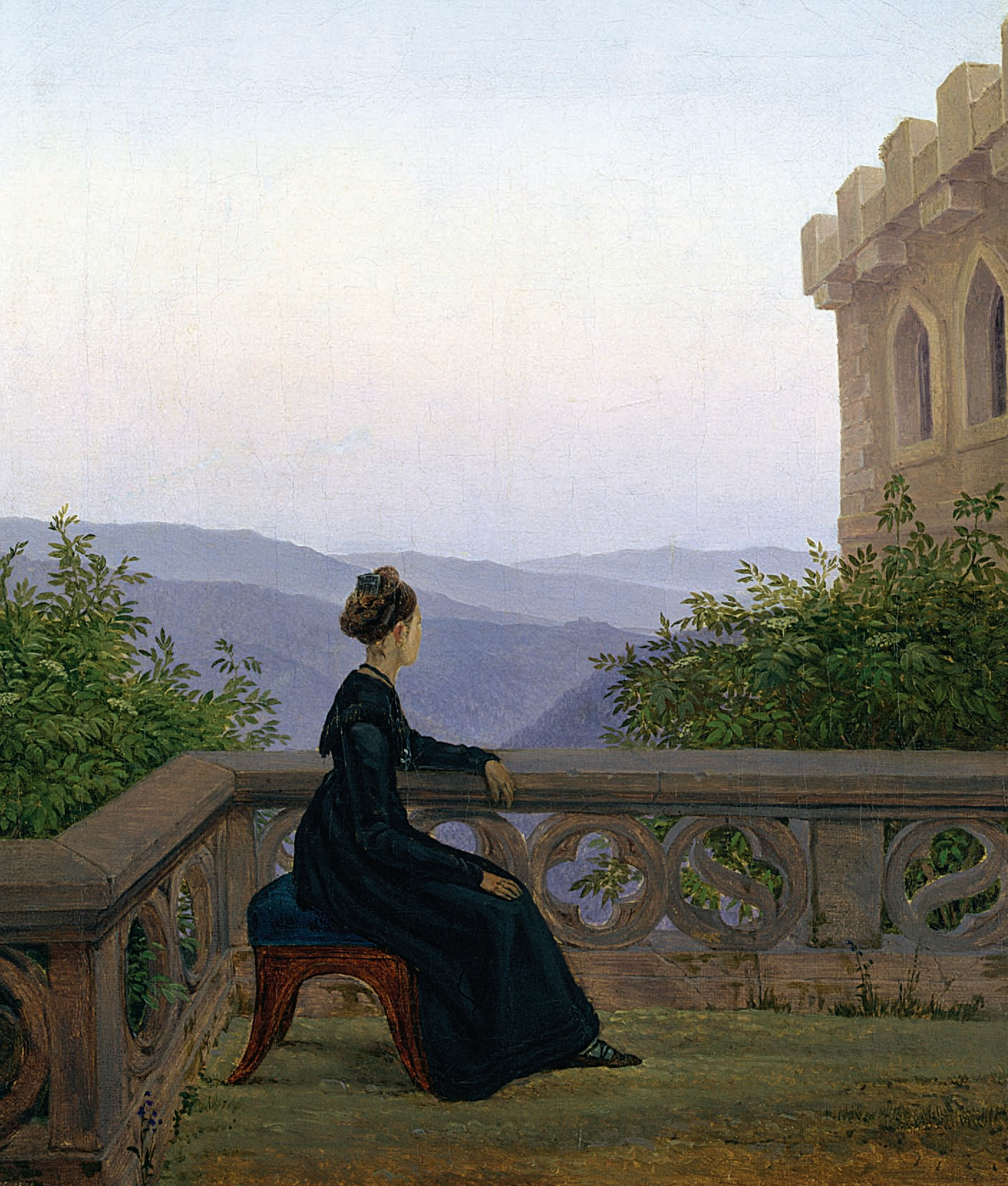




aesthetic demands can be seen not only as an effect of science on art but also as a lack of originality. If art, however, was created essentially with reason, it often comes across as academic and formal. It was hoped that this danger could be avoided by following the other path, by which artists sought to get close to nature. This path, too, was followed in the 18th century as artists began to concern themselves with the nature of their homelands, which appeared significant or interesting. Old bridges, castles and churches exerted an irresistible power of attraction over the artists. This movement flourished as it began to incorporate poetry and literature. In addition, artists found themselves attracted not just to their nations' history but also to the nature unique to their region. Charming villages, babbling brooks, dark forests, towering cliffs, awe-inspiring, majestic sunrises and sunsets, and clear moonlit nights provided an endless stream of inspiration to the imagination, which appealed to the heart and offered the artists new subject matter that was both admired and sought after by the public. If the emotion and the enthusiasm which was now being shown for all this was at first directed exclusively towards the concrete, it nevertheless led gradually to a detailed observation of reality and thus to a really intimate relationship with nature, or at least with the landscape.

Johann Heinrich Wilhelm Tischbein,
Goethe in the Roman Campagna, 1787.
Oil on canvas, 164 x 206 cm.
Städelsches Kunstinstitut, Frankfurt.

Carl Gustav Carus, *Woman on a Stool*, 1824.
Oil on canvas, 42 x 33 cm.
Gemäldegalerie, Dresden.



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- 🟦 Cubism
- 🟫 Dadaism
- 🟪 Expressionism
- 🟨 Fauvism
- ⬜ Free Figuration
- ⬜ Futurism
- 🟪 Gothic Art
- 🟫 Hudson River School
- 🟥 Impressionism
- 🟩 Mannerism
- 🟪 The Nabis
- 🟧 Naive Art
- 🟦 Naturalism
- ⬜ Neoclassicism
- 🟦 New Realism
- 🟧 Pop Art
- 🟩 Post-Impressionism
- 🟥 The Pre-Raphaelites
- 🟪 Rayonnism
- 🟦 Realism
- 🟥 Regionalism
- 🟦 Renaissance Art
- 🟦 Rococo
- 🟧 Romanesque Art
- 🟧 Romanticism
- 🟦 Russian Avant-Garde
- 🟩 School of Barbizon
- 🟪 Social Realism
- 🟩 Surrealism
- 🟦 Symbolism

Deriving from the French word *rocaille*, in reference to the curved forms of shellfish, and the Italian *barocco*, the French created the term Rococo. Appearing at the beginning of the 18th century, it rapidly spread to the whole of Europe. Extravagant and light, Rococo responded perfectly to the spontaneity of the aristocracy of the time. In many aspects, this art was linked to its predecessor, Baroque, and it is thus also referred to as late Baroque style. While artists such as Tiepolo, Boucher and Reynolds carried the style to its apogee, the movement was often condemned for its superficiality. In the second half of the 18th century, Rococo began its decline. At the end of the century, facing the advent of Neoclassicism, it was plunged into obscurity. It had to wait nearly a century before art historians could restore it to the radiance of its golden age, which is rediscovered in this work by Klaus H. Carl and Victoria Charles.